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DRAMATIC GESTURE IN SELECTED PLAYS OF ARISTOPHANES

BY



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A THESIS

SUBMITTED TO THE FACULTY OF GRADUATE STUDIES  
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The undersigned certify that they have read, and recommend to  
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## ABSTRACT

In this thesis selections of passages from three of Aristophanes' comedies, the Acharnians, the Knights, and the Frogs, have been scrutinised in order to 1) discover the extent to which gesture and movement were used in these comedies, and by implication in other Attic comedy; 2) describe all possible gestures and movements which are demanded by the action of each play; 3) determine whether there is an appreciable difference in the categories and numbers of gestures from one play to another.

These comedies offer innumerable opportunities for movement and gesticulation. The gestures described lend themselves to classification. The nature and amount of action in each play accounts for the differences in the number of gestures from one play to another.



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## CHAPTER I

### INTRODUCTION

The Ancient Greeks were a lively, sensitive, and emotional people who accompanied their conversation with vigorous and uninhibited gesticulation. Scenes of discussion whether in the agora, the palaestra or any other place where they gathered, must have appeared as a spectacle of energetic motions of hand and head, and quick change of facial expression.<sup>1</sup> We may imagine Cleon in the Assembly attempting to persuade his audience with coarse, grotesque, and nervous gestures, or Socrates in the court calmly making his defence with graceful, and sweeping movements of his arms.

This vigour of mobility was reproduced in the theatre of Dionysus in the fifth century B.C. during a performance of a comedy by Aristophanes or other playwrights. A Greekless spectator seeing a modern pro-

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1. See Herodotus VI, 125.4 f., where it is related that Hippocleides lost his chance of marriage to Agariste because of his spontaneous and extravagant gesticulation. He asked for a table, rested his head on it and started to gesticulate with his feet in the air; see also T.A. Allen, Greek Acting in the Fifth Century (University of California in CP, 1916), vol. 2, p. 297; this propensity for effusive gesture can be seen in Modern Greece wherever two or more Greeks meet and hold a discussion especially about politics; see further Robert, Flaceliere, Daily Life in Greece at the Time of Pericles, Trans. Peter Green (London: Weiderfeld and Nicholson, 1965), p. 189, where he remarks, "Today Mediterranean peoples as a whole, and the Greeks in particular, accompany - even, on occasion, replace - their words with a whole host of lively and expressive gestures. They are said to 'talk with their hands', and also with the movements and positioning of their heads, indeed of their bodies as a whole. Was this so in antiquity? The Greeks of Pericles' day, like their modern counterparts, said 'no' by raising the chin and tossing the head back (ananeuo), not by turning the head alternatively to right and left. When they met one another, they raised the right hand in greeting...."



duction of the Birds or the Frogs at the theatre of Epidaurus, by the National Theatre Company, will be amazed at how much of the plot he can understand by merely observing the gestures and the movements of the actors.

My purpose in this thesis is 1) to examine three of Aristophanes' comedies, two early, the Acharnians and the Knights, and one late, the Frogs, produced in 426 B.C., 425 B.C., and 405 B.C. respectively, in order to determine to what extent gesture and movement were used in these comedies, and by implication in other Attic Comedy; 2) to describe all the possible gestures and movements which are needed by the action of each play; and 3) to determine whether there is appreciable difference in kinds or numbers of gestures from one play to another. By gesture I mean any movement of a part or combination of parts of the body which is employed to illustrate the actor's words, enliven the spectacle of the play, and facilitate its progress.

The description of gestures in the following chapters is given only when I am reasonably certain what gestures were involved. On the other hand, when there is uncertainty no mention is made. Further, the gestures which pertain to the dancing of the chorus are omitted as not contributing to the progress of the play.

In the following three chapters each of the plays cited is broken down from a gestural point of view; that is to say, all the gestures I believe to be certain are described and cited by verse-number. If I may anticipate, the gestures seem to fall into four categories: 1) ges-



tures which were almost certainly made by a speaker and were intended to illustrate and emphasise his own words; II) gestures which may not have been made by a speaker, but which if made, imitate or mimic a movement or a set of movements or a state; III) gestures replacing verbal description, or in other words those which are substitutes for words; IV) movements which are incited but not necessarily described by the words which are made by someone other than the speaker.



## CHAPTER II

### ACHARNIANS

12. πῶς τοῦτ' ἔσεισέ μου  
δοκεῖς τὴν καρδίαν;

Dikaiopolis clasps his hand to  
his chest, his body trembling, to imi-  
tate the action of shuddering. (I, II)<sup>1</sup>

20. ἐωθινῆς ἔρημος ἡ  
πνυξ αὐτῇ.<sup>2</sup>

Dikaiopolis, with a broad gesture,  
points to the stage which here repre-  
sents the Pnyx. (I)

28-31. ἐγὼ δ' αἰὶ  
πρώτιστος εἰς ἐκκλησίαν/  
νοστῶν κάθημαι· καὶ τ'  
ἐπειδὴν ὦ μόνος, / στένω  
κέχνηνα σκορδινῶμαι  
πέρδομαι, / ἀπορῶ γράφω  
παρατίλλομαι λογίζομαι.

It is apparent from these verses  
that Dikaiopolis has been, from the be-  
ginning of his speech, pacing back and  
forth, sighing, outstretching his arms,  
yawning, writing on the ground with his  
cane, and pulling hairs from his nos-  
trils or armpits. It is probable  
that all the activities cited by Dikaio-  
polis were not demonstrated as well,  
but some of them could have been. (I)

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1. The Roman numerals at the end of each comment refer to the four categories of dramatic gesture.

2. The Greeks commonly attached the deictic iota to demonstrative pronouns for emphasis. This indicates that the speaker points to the person or object referred to. Throughout this study the deictic iota has been a useful guide in determining gestures.







39-41. ἔάν τις ἄλλο  
πλὴν περὶ εἰρήνης λέγῃ./  
ἀλλ' οἱ πρυτάνεις γὰρ  
οὕτοιι μεσημβρινοί./οὐκ  
ἡγόρευον; τοῦτ' ἐκεῖν'  
οὐγὼ 'λεγον·

Dikaiopolis points to the prytaneis who now enter and start pushing one another in attempting to get a better seat in the Pnyx. A plurality of citizens, mostly silent actors, crowd on the stage and their gesturing, illustrating the generalized verbal description of Dikaiopolis, can be imagined. (I,III,IV)

45. Κη. τίς ἀγορεύειν  
βούλεται;

Amphitheus raises his arm indicating that he wishes to speak. (I)

54-55. Κη. οἱ τοξόται./  
Αμ. ὦ Τριπτόλεμε καὶ  
Κελεῖ περιόφεςθέ με;

Two or three archers grab Amphitheus, protesting and resisting, and drag him off stage (II,IV)

59. κᾶθησο, σῖγα.

The Herald motions to Dikaiopolis to be seated. (I)

88. καὶ ναὶ μὰ Δί'  
ὄρνιν τριπλάσιον  
Κλεωνύμου.

The Ambassador, with outstretched arms, indicates the enormity of the bird. (I)

94-97. ὁ βασιλέως  
ὀφθαλμός. Δι. ὦναξ  
'Ἡράκλεις./πρὸς τῶν θεῶν.

Dikaiopolis approaches Pseudo-artabas and keenly observes the unusual features of his face. (I,III)



ἄνθρωπε ναύφαρκτον  
 βλέπεις;/ἥ περὶ ἄκραν  
 κάμπτων νεώσοιόν σιοπεῖς;/  
 ἄσχωμ' ἔχεις που περὶ  
 τὸν ὀφθαλμὸν κάτω.

110 ἄλλ' ἄπιθ'· ἐγὼ δὲ  
 βασανιῶ τοῦτον μόνος.

Having motioned the Ambassador away, Dikaiopolis holds out a whip, or whatever, trying to encourage Pseudoartabas to reply to the questions that he is about to put to him. (I)

113-4 βασιλεὺς ὁ μέγας  
 ἡμῖν ἀποπέμψει χρυσίον;  
 (ἀνανεύει)/ἄλλως ἄρ'  
 ἐξαπατώμεθ' ὑπὸ τῶν  
 πρέσβων;/(ἐπινεύει.)

Pseudoartabas replies to Dikaiopolis' questions by simply tossing his head back in disagreement and subsequently nodding in assent. It should be noted that at this point there are stage directions in the text. Whether they were really written by Aristophanes himself or by a later Scholiast is impossible to determine. (I)

115 ἐπένευσαν ἄνδρες  
 οὐτοί.

Dikaiopolis points suspiciously to Pseudoartabas and his two attendants.  
 (I)



117-8 καὶ τοῖν μὲν  
εὐνούχοιν τὸν ἕτερον  
τουτονὶ/ἐγῶδ' ὅς ἐστι,  
Κλεισθένης ὁ Σιβυρτίου.

Dikaiopolis moves in such a way  
as to appear to be inspecting the man,  
and with an arm he gestures towards  
him, whom he identifies as the beard-  
less Cleisthenes, who probably wears  
no phallus. (I,II)

120-1 τοιόνδε γ' ὦ  
πίθηκε τὸν πῶγων' ἔχων/  
εὐνοῦχος ἡμῖν ἦλθες  
ἐσκευασμένος;

Dikaiopolis takes hold of Cleis-  
thenes sham beard, he violently shakes  
it and possibly pulls it apart, along  
with the mask, thus exposing his real  
effeminate face. (III)

122 ὁδὶ δὲ τίς ποτ'  
ἐστίν; οὐ δῆπου  
Στράτων;

Next Dikaiopolis turns to face the  
other eunuch attendant Straton. (I)

129 ἀλλ' Ἀμφίθεός μοι  
ποῦ στιν; Αμ. οὐτοσὶ  
πάρᾳ.

Dikaiopolis turns around and calls  
upon Amphitheus who then immediately  
rushes to the stage. Then he offers  
Amphitheus a number of coins. (I)

133 ὑμεῖς δὲ πρεσβεῦεσθε  
καὶ κεχῆνετε.

Dikaiopolis turns back to the spec-  
tators or the prytaneis and angrily  
addresses this verse to them. (I)



134 ὁδὶ.

Theoros raises his hand indicating his presence. (I)

135 Δι. ἕτερος ἀλαζῶν  
οὗτος ἐσηκρύνεται.

Dikaiopolis points to Theoros as he speaks this verse aside to the audience. (I)

158 τίς τῶν Ὀδομάντων  
τὸ πέος ἀποτεθρίακεν;

Perhaps Dikaiopolis gestures towards the enormous phalli which are worn by the Odomantes. (I)

161 τοισδὶ οὗο δραχμαῖς  
τοῖς ἀπεφωλημένοις;

Dikaiopolis contemptuously indicates the Odomantes. (I)

163-6 ...οἷμοι τᾶλας  
ἀπόλλυμαι, / ὑπὸ τῶν  
Ὀδομάντων τὰ σκόροδα  
πορθούμενος. / οὐ καταβ-  
αλεῖτε τὰ σκόροδ'; Θε.  
ὦ μόχθηρε σὺ/οὐ μὴ  
πρόσει τοῦτοισιν  
ἐσκοροδισμένοις.

Here it must be understood that Dikaiopolis is holding a sack full of garlic in his hands. When the starving Odomantes see this, they savagely attack him, snatch his garlic and begin to eat ravenously. Then Theoros extends his arm and intervenes to prevent Dikaiopolis, intent on retrieving his sack, from approaching them who are already active and "primed with garlic." (III, IV)





171 διοσημία 'στὶ καὶ  
ῥανὶς βέβληκέ με.

Dikaiopolis tilts his head up towards the sky as he pretends that he has been "struck" by the first drop of forthcoming rain. (I)

175 ἄλλ' ἐκ Λακεδαίμονος  
γὰρ Ἀμφίθεος ὀδί.

Dikaiopolis eagerly moves towards and indicates Amphitheus who has just returned from Sparta. (I)

187 ἔγωγέ φημι, τρία  
γε ταυτὶ γεύματα.

Amphitheus hands three wineskins (each representing a different kind of truce) over to Dikaiopolis who in turn sniffs at them, and then drinks small portions of wine as if sampling the various kinds of truce. (I,III)

195-6 ...ὦ Διονύσια,/   
αὕται μὲν ὄζουσ'  
ἀμβροσίας καὶ νέκταρος

Dikaiopolis must have gestured to accompany this thought, but what it was we cannot guess precisely. Perhaps he licked his fingers and lips, thus illustrating the acme of delectability. (I,II)



242-6 προίτω 'ς τὸ  
 πρόσθεν ὀλίγον ὀλίγον ἢ  
 κανηφόρος·/ὁ Ξανθίας  
 τὸν φαλλὸν ὀρθὸν στησάτω./  
 κατὰθου τὸ κανοῦν ὦ  
 θύγατερ, ἔν' ἀπαρξώμεθα.  
 θυγ. ὦ μήτερ ἀνάδος δεῦρο  
 τὴν ἐτνήρυσιν,/ἔν' ἔτνος  
 καταχέω τοῦλατῆρος  
 τουτουί.

280 οὔτος αὐτός ἐστιν,  
 οὔτος.

313 ...ἀλλ' ἐγὼ λέγων  
 ὁδὶ.

319-20 εἰπέ μοι τί  
 φειδόμεσθα τῶν λίθων ὦ  
 δημόται/μὴ οὐ καταξάινειν  
 τὸν ἄνδρα τοῦτον ἔς  
 φοινικίδα;

Dikaiopolis and wife, as if "directing traffic", are motioning and indicating positions to the characters onstage. They motion to Xanthias to raise a long pole, at the top of which a phallus is attached, and subsequently bid the Daughter put down the basket and remove a large cake from it. Next the Daughter pours soup over the cake with a ladle. (I,III,IV)

The chorus rush towards Dikaiopolis and pelt him with "stones". (I)

Dikaiopolis places the palm of his hand on his chest, thus drawing attention to himself. (I)

The Coryphaeus raises up a stone as he attempts to encourage the rest of the chorus to "pound to shreds" Dikaiopolis to whom he points. (I)



331 ...ἐγὼ γὰρ τουτονὶ  
διαφθερῶ.

Dikaiopolis holds out a coal  
basket which he threatens to smash to  
pieces. (I)

336 ἀπολεῖς ἄρ' ὁμήλικα  
τόνδε φιλανθρακέα.

The chorus, showing concern, ges-  
ture affectionately with their arms to-  
wards the coal basket which is held by  
Dikaiopolis. (I)

340 ὥς τόδε τὸ λαρκίδιον  
οὐ προδώσω ποτέ.

The chorus point to the coal bas-  
ket again. (I)

341-2 τοὺς λίθους νῦν  
μοι χαμᾶζε πρῶτον  
ἐξεράσατε./οὐτοιί σοι  
χαμαί, καὶ σὺ κατάρθου  
πάλιν τὸ ξίφος.

The chorus, having thrown some  
"stones" onto the ground, indicate  
Dikaiopolis' sword. (I)

344 ἐκσέσεισται χαμᾶζ'·  
οὐχ ὀρᾶς σειόμενον;

The chorus point to the stones al-  
ready lying on the ground and then be-  
gin to shake their robes to indicate  
that no other pebbles are lurking with-  
in their clothes. (I)

346 ὥς ὅδε γε σειστὸς  
ἅμα τῇ στροφῇ γίγνεται.

The Chorus dance about shaking  
their robes. (I)



350-1 ὑπὸ τοῦ δέους δὲ  
τῆς μαρίλης μοι συχνῇν/  
ὁ λάρκος ἐνετίλησεν  
ὥσπερ σηπία.

Dikaiopolis shakes his robe, pre-  
tending that it is dirty as a result  
of the dust emanating from the coal  
basket. (I)

365 θεῖς δεῦρο  
τοῦπίξηνον ἐγχείρει  
λέγειν.

The chorus point to the locality  
on the orchestra on which Dikaiopolis  
is to place the chopping-block. (I,IV)

366-7 ἰδοὺ θεῶσθε, τὸ  
μὲν ἐπίξηνον τοδί,/ὁ  
δ' ἀνὴρ ὁ λέξων οὐτοσί  
τυννουτοσί.

Dikaiopolis goes into his house  
and brings out a chopping-block. (I)

379-82 εἰσελκύσας γάρ  
μ' εἰς τὸ βουλευτήριον/  
διέβαλλε καὶ ψευδῇ  
κατεγλώττιζέ μου/  
κἀκυκλοβόρει κᾶπλυνεν,  
ὥστ' ὀλίγου πάνυ/  
ἀπωλόμην μολυνοπραγμο-  
νούμενος.

These verses offer many oppor-  
tunities for gesturing, although it  
is impossible to infer precisely what  
gestures were involved. We may imagine  
Dikaiopolis imitating the act of drag-  
ging one into the Bouleuterion or using  
broad movements of his arms to emphasize  
his rather rhetorical speech. (I,III)





394-5 καί μοι βαδιστέ  
ἐστὶν ὡς Εὐριπίδην./  
παῖ παῖ.

Dikaiopolis walks up to, and then  
knocks at Euripides' door which is per-  
haps located in the right side of the  
proscenium. (III)

403-4 οὐ γὰρ ἄν  
ἀπέλθοιμ', ἀλλὰ νόφω  
τὴν θύραν./ Εὐριπίδη,  
Εὐριπίδιον.

Dikaiopolis again knocks at Euripides'  
door. (I)

418-9 τὰ ποῖα τρύχη;  
μῶν ἐν οἷς Οἶνεὺς ὀδὶ/  
ὁ δύσποτμος γεραῖος  
ἡγωνίζετο;

Euripides looks around at several  
heaps of rags, spies those of Oeneus,  
and lifts them up to view them.  
(I,III)

421 τὰ τοῦ τυφλοῦ  
Φοίνικος.

Euripides draws attention to an-  
other set of clothes which belong to  
the blind Phoenix. (I,III)

424 ἀλλ' ἦ Φιλοκτήτου  
τὰ τοῦ πτωχοῦ λέγεις;

Next Euripides points to Philoc-  
tetes' tattered accoutrements. (I,III)

426-7 ἀλλ' ἦ τὰ δυσπινῇ  
θέλεις πεπλώματα,/ἄ  
Βελλεροφόντης εἶχ' ὁ  
χωλὸς οὐτοσί;

Euripides motions toward a roll of  
shredded clothes belonging to his tra-  
gic hero Bellerophon. (I,III)



432-4 ὦ παῖ δὸς αὐτῷ  
Τηλέφου ῥακώματα./κεῖται  
δ' ἄνωθεν τῶν θυεστείων  
ῥακῶν/μεταξὺ τῶν Ἴνοῦς.  
Κη. ἰδοὺ ταυτὶ λαβέ.

Cephisophon, having searched  
through the various types of beggarly  
raiment, picks up Telephus' "wraps"  
and hands them to Dikaiopolis.  
(I,III,IV)

435-6 ὦ Ζεῦ διόπτα καὶ  
κατόπτα πανταχῇ,/   
ἐνσκευάσασθαί μ' οἶον  
ἀθλιώτατον.

Dikaiopolis peers through the  
holes of the clothes pretending to  
observe everything in the manner of  
all-seeing Zeus. (I,II)

437 Εὐριπίδη, ἑπιδήπερ  
ἐχαρίσω ταδί.

Dikaiopolis thankfully holds up  
Telephus' clothes to Euripides.  
(I,III)

445 δώσω· (sc. πιλίδιον)  
πυκνῇ γὰρ λεπτὰ μηχανᾷ  
φρενί.

Euripides hands a small hat to  
Dikaiopolis, who puts it on. (I,III,IV)

446-8 εὐδαιμονοίης,  
Τηλέφῳ δ' ἀγὼ φρονῶ./εὖ  
γ' οἶον ἤδη ῥηματίων  
ἐμπίμπλαμαι./ἀτὰρ δέομαι  
γε πτωχικοῦ βακτηρίου.

Dikaiopolis has been donning the  
garments as Euripides hands them to  
him one by one. (III,IV)



449. τουτὶ λαβὼν ἄπελθε  
λαΐνων σταθμῶν.

Euripides offers Dikaiopolis a  
beggar's cane. (I)

465. ἄπελθε ταυτηνὶ  
λαβών.

Euripides gives Dikaiopolis a  
little pot and bids him go away. (I)

470. ἀπολεῖς μὲν· ἰδοὺ  
σοι. φροῦδᾶ μοι τὰ  
δράματα.

Euripides offers Dikaiopolis a  
heap of leaves which the latter puts  
into his basket. (I,IV)

486-7. ἄπελθ' ἐκεῖσε,  
κᾶτα τὴν κεφαλὴν ἐκεῖ/  
παράσχεες εἰποῦσ' ἅττ'  
ἄν. αὐτῇ σοι δοκῇ.

Dikaiopolis walks towards the  
chopping-block (lying perhaps in the  
middle of the orchestra near the  
thymele) while at the same time, he  
extends his arm in its direction.  
(I,III)

496. μή μοι φθονήσητ'  
ἄνδρες οἱ θεώμενοι.

502. οὐ γάρ με νῦν  
γε διαβαλεῖ Κλέων.

511. σείσας ἅπασιν  
ἐμβάλοι τὰς οἰκίας.

530. ἐντεῦθεν ὀργῇ  
Περικλέης οὐλύμπιος.

539. κέντεῦθεν ἦδη

It is not clear from the text  
what the actual height of the "chop-  
ping-block" was, but we may suppose it  
to have been three or four feet off  
the ground, so that Dikaiopolis had  
to kneel in order to place his head  
on it. If this is so, from such a  
restricted position, Dikaiopolis can  
only move his head and arms in gestures



πάταγος ἦν τῶν ἀσπίδων.

accompanying his speech. Thus in v. 496 Dikaiopolis looks<sup>4</sup>with constraint in the direction of the audience; in v. 502 in mentioning Cleon's name, he may have held the nose of his mask to indicate a disgusting odour; in v. 511 he probably shakes his arms and head to illustrate an earthquake caused by Poseidon; in v. 530 perhaps Dikaiopolis extends his arms upward in a gesture emphasizing his description of Pericles' olympian stature; in v. 539 he claps his hands violently as he mimics the action of clashing shields (I,II,III,IV)

564-71. οὗτος σὺ ποῖ θεῖς;  
οὐ μενεῖς; ὥς εἰ θενεῖς/  
τόν ἄνδρα τοῦτον, αὐτὸς  
ἀρθήσει τάχα.....  
...ἐγὼ γὰρ ἔχομαι  
μέσος.

These verses suggest that semi-chorus A rush against Dikaiopolis while semi-chorus B ward them off in time. Next semi-chorus A and B engage in a few holds as for example gripping one another around the waist. (III,IV,I)

572-3. πόθεν βοῆς  
ἦν οὐσα πολεμιστηρίας;

Lamachus may wave his shield or sword in the air as he speaks these







ποῖ χρῆ βοηθεῖν; ποῖ  
κυδοιμὸν ἐμβαλεῖν;

warlike verses. (III)

576-7. ...οὐ γὰρ οὗτος  
ἄνθρωπος πάλαι/ἄπασαν  
ἡμῶν τὴν πόλιν κακορροθεῖ;

Semi-chorus A point accusingly to  
Dikaiopolis. (I)

582. ἄλλ' ἀντιβολῶ σ'  
ἀπένεγνέ μου τὴν  
μορμόνα.

Dikaiopolis, with a movement of his  
arm, draws attention to Lamachus'  
shield which bears the image of a  
Gorgon. (I)

583. ...παράθες νυν  
ὑπτίαν αὐτὴν ἐμοί.

Lamachus places his shield inside  
up on the ground before Dikaiopolis.  
(I,IV)

585-6. τουτὶ πτίλον σοι.  
Δι. τῆς κεφαλῆς νύν μου  
λαβοῦ,/ἴν' ἐξεμέσω·  
βδελύττομαι γὰρ τοῦς  
λόφους.

Lamachus, having taken off his  
helmet, draws a feather from it which  
he hands to Dikaiopolis. Next Dikaio-  
polis pretends that he is about to vo-  
mit as a result of seeing the crests  
of Lamachus' helmet. (I,II,IV)

609. τωνδὶ δὲ μηδένα.

Dikaiopolis, with a sweeping arm  
motion, indicates the chorus. (I)



609-10 ...έτεδὸν ὦ Μαρ-  
λάδῃ/ῆδῃ πεπρέσβευκας  
σὺ πολιδὸς ὦν ἔν ῆ;

Dikaiopolis addresses this verse to a member of the chorus to whom he points. (I)

611 ἀνένευσε'...

Marilades (a member of the chorus), shakes his head in dissent. (I)

612 τί δαὶ Δράκυλλος  
ἢ Εὐφορίδης ἢ Πρινίδης.

Dikaiopolis, with a hand movement, singles out three other members of the chorus - Dracyllus, Euphorides, and Prinides. (I)

719 ὅροι μὲν ἀγορᾶς  
εἰσιν οὔδε τῆς ἐμῆς;

Having fetched three solid leather straps from his house, Dikaiopolis proceeds to set them as the boundaries of his private marketplace which here may be the whole orchestra. (I,II)

740 περίθεσθε τάσδε τὰς  
ὀπλὰς τῶν χοιρίων.

The Megarian hands his two starved daughters some hooves which they are to wear. (I,IV)

744-5 ἀλλ' ἀμφίθεσθε  
καὶ ταδὶ τὰ ῥυγχία,/   
κῆπτεν ἐς τὸν σάκκον  
ὧδ' ἐσβαίνετε.

The Megarian, next, gives his daughters two masks with snouts attached to them. They put on the masks and then crawl into a sack which is



held open by their father. (I,IV)

749 Δικαιόπολι, ἥ λῆς  
πρίσθαι χοιρία;

The Megarian indicates the sack containing the two "piglets". (I)

766 ἄντεινον αἶ λῆς· ὥς  
παχεῖα καὶ καλὰ.

The Megarian takes a "little pig" out of the sack and hands it to Dikaiopolis who is asked to lift it up so that he may determine its weight. Then Dikaiopolis proceeds to examine it carefully. (I,III,IV)

769 ἥ οὐ χοῖρός ἐσθ' ἄδ';  
Δι. οὐκ ἔμοιγε φαίνεται.

Dikaiopolis discovers to his surprise that he has lifted up not a pig but a girl to whose female characteristics he points. (I,III)

777 ...φώνει δὴ τὸ  
ταχέως χοιρίον.

The Megarian shakes and slaps the girl in the back, trying to elicit some piggish sounds from her. (III)

805-8 ἐνεγκάτω τις  
ἐνδοθεν τῶν ἰσχάδων/  
τοῖς χοιριδίοισιν. ἄρα  
τρώγονται; βαβαί,/οἶον  
ροθιάζουσ' ὧ πολυτίμηθ'

Dikaiopolis beckons his slave to fetch him some dried figs which he then scatters before the two "piglets". They, in turn, gobble up the figs. (I,III,IV)



Ἡράκλεις./ποδαπὰ τὰ  
χοιρία;...

809-10 ἄλλ' οὔτι πάσας  
κατέτραγον τὰς ἰσχάδας./  
ἐγὼ γὰρ αὐτᾶν τάνδε μίαν  
ἀνειλόμαν.

The Megarian picks up a fig, holds  
it out to Dikaiopolis, and then puts  
it into his own mouth. (I)

819-20 τὰ χοιρίδια  
τοίνυν ἐγὼ φανῶ ταδὶ/  
πολέμια καὶ σέ.

The Scycophant points threatening-  
ly to the two "piglets". (I)

827-8 ...κλάων γε σύ,/   
εἰ μὴ 'τέρωσε συκοφαντήσεις   
τρέχων.

Dikaiopolis strikes and chases the  
Scycophant about the orchestra. (I,III)

830-1 ...ἄλλ' ἥς τὰ  
χοιρίδι' ἀπέδου/τιμῆς,  
λαβέ ταυτὶ τὰ σκόροδα  
καὶ τοὺς ἄλας,/καὶ  
χαῖρε πολλά.

Dikaiopolis offers the Megarian a  
sack full of salt and a case of gar-  
lic in payment for the two "piglets".  
(I)

833 πολυπραγμοσύνη  
νυν ἐς κεφαλὴν τράποιτ'  
ἐμοί.

Dikaiopolis slaps his head re-  
gretfully. (I)





864 παῦ' ἐς νόρακας. οἱ  
σφῆνες οὐκ ἀπὸ τῶν  
θυρῶν;

Dikaiopolis raises his hands to  
his ears as if to avoid the caco-  
phonous sounds of the flute players.

(III)

868-9 θεῖβαθε γὰρ φυσᾶντες  
ἐξόπισθέ μου/τᾶνθια τᾶς  
γλάχωνος ἀπέκλιξαν χαμαί.

The Boeotian points to some herbs  
or seeds, and flowers, which fell to  
the ground from his load of wares.

(I)

871 τῶν ὀρταλίχων ἥ  
τῶν τετραπτερυλλίδων.

The Boeotian holds out some poul-  
try for Dikaiopolis' inspection. (I)

873-6 ὀρίγανον γλαχῶ  
φιάθως θρυαλλίδας/νάσσας  
κολοιῶς ἀτταγᾶς φαλαρίδας/  
τροχίλως κολύμβως.

The Boeotian displays his various  
wares. (I)

883-5 πρέσβειρα  
πεντήκοντα Κωπῶδων  
κορᾶν,/ἐκβαθὶ τῷδε  
κῆπιχάριτται τῷ ξένῳ./  
Δι. ὦ φιλτάτη σὺ καὶ  
πάλαι ποθουμένη.

The Boeotian picks an eel out of  
his basket, and gives it to Dikaio-  
polis who, accepting it, mimes his  
delight. (I,III,IV).



898 ἰώγα ταῦτα πάντα...

The Boeotian shows Dikaiopolis  
all the contents of his basket. (I)

908 καὶ μὲν ὁδὶ Νίκαρχος  
ἔρχεται φανῶν.

Dikaiopolis motions toward  
Nicharchus, who now comes on the  
stage. (I)

910 ταυτὶ τίνος τὰ  
φορτί' ἐστί.

Nicarchus handles some of the  
wares which lie on the ground. (I)

914-5 καὶ σέ γε φανῶ  
πρὸς τοῖσδε. Βο. τί  
ἀδικεῖμενος;/Νι. ἐγὼ  
φράσω σοι τῶν περιστώτων  
χάριν.

Nicarchus flings an arm in the  
direction of the spectators. (I)

926-8 ...ξυλλάμβαν'  
αὐτοῦ τὸ στόμα·/δός μοι  
φορυτόν, ἵν' αὐτὸν  
ἐνδήσας φέρω/ὥσπερ  
κέραμον ἵνα μὴ καταγῇ  
φερόμενος.

The Boeotian and Dikaiopolis  
take hold of Nicarchus, tie his  
hands and feet, and then proceed to  
pack him up as if he were a clay jar.  
(I, IV)



960-2. ἐκέλευε Λάμαχος  
σε ταυτησί δραχμῆς/  
ἐς τοὺς Χοᾶς αὐτῷ  
μεταδοῦναι τῶν κίχλων,/   
τριῶν δραχμῶν δ' ἐκέλευε  
Κωπᾶδ' ἔγχελυν.

The servant hands Dikaiopolis  
first one drachma and then three more.  
(I)

969. ἐγὼ δ' ἐμαυτῷ τόδε  
λαβὼν τὸ φορτίον/εἴσειμι'  
ὑπὰὶ πτερύγων...

Dikaiopolis mimics the action of  
beating wings as he moves towards his  
house. (I)

1000-1. ἀκούετε λεῶ· κατὰ  
τὰ πάτρια τοὺς Χοᾶς/  
πίνειν ὑπὸ τῆς σάλπιγγος·  
...

The Herald enters, he flourishes  
his trumpet, and then he blows a flou-  
rish of one or two notes to attract  
the attention of the actors on the  
stage. (I)

1003-7. ὦ παῖδες ὦ  
γυναικες οὐκ ἡκούσατε;/  
τί δρᾶτε; τοῦ κήρυκος  
οὐκ ἀκούετε;/ἀναβράττετ'  
ἐξοπτᾶτε τρέπετ' ἀφέλκετε/  
τὰ λαγῶα ταχέως, τοὺς  
στεφάνους ἀνείρετε./  
φέρε τοὺς ὀβελίσκους,  
ἵν' ἀναπείρω τὰς κίχλας.

It seems that Dikaiopolis' flow  
of language is accompanied by bodily  
turnings, facings and impatient arm  
gestures. (III)



1014. ...τὸ πῦρ  
ὑποσκάλευε.

Dikaiopolis, with a suggestive  
gesture, orders his slave to rake the  
fire. (I,II,IV)

1027. ἀπόλωλα τῷ φθαλμῷ  
δακρύων τὸ βόε.

The Farmer pretends that he is  
weeping and wiping off his tears. (I)

1034. εἰς τὸν καλαμίσκον  
ἐνστάλαξον τουτονί.

The Farmer holds out a reed as he  
implores Dikaiopolis to pour a little  
"peace" into it. (I)

1044-6. ἀποκτενεῖς λιμῶ  
'μὲ καὶ/τοὺς γείτονας  
κνίση τε καὶ/φωνῇ  
τοιαῦτα λάσκων.

Rubbing their stomachs to indicate  
that they are starved, the chorus look  
toward the spectators as they utter  
these verses. (III)

1049. ἔπεμφέ τίς σοι  
νυμφίος ταυτὶ κρέα/  
ἐκ τῶν γάμων.

The Paranymphos holds out some  
pieces of meat to Dikaiopolis. (I)

1054. ἀπόφερ' ἀπόφερε  
τὰ κρέα....

With a gesture of dismissal,  
Dikaiopolis bids the Paranymphos take  
the pieces of meat away from his sight.  
(I)





1056. ἀλλ' αὐτῇ τίς  
ἔστιν;

Dikaiopolis points to the Brides-  
maid who is standing beside the  
Paranymphos. (I)

1058-60. φέρε δὴ τί σὺ  
λέγεις; ὥς γέλοιον ᾧ  
θεοῖ/τὸ δέημα τῆς  
νύμφης ὃ δεῖται μου  
σφόδρα,/ὅπως ἂν οἰκουρῇ  
τὸ πέος τοῦ νυμφίου.

The Bridesmaid whispers in Dikai-  
opolis' ear. Next she offers him a  
vial.<sup>1</sup> (III,IV)

1061-63. φέρε δεῦρο τὰς  
σπονδάς, ἵν' αὐτῇ δῶ  
μόνη,/ὅτι ἡ 'στι τοῦ  
πολέμου τ' οὐκ αἰτία./  
ἔπεχ' ᾧδε δεῦρο τοῦ ζά-  
λειπτρον ᾧ γύναι.

Dikaiopolis receives an alabastron  
(or a pyxis) from the Paranymphos.

1065. ...τουτῶι

Dikaiopolis returns the vial with  
an ointment to the Bridesmaid. (I)

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1. Friedrich Deubner (ed.), Scholia Graeca in Aristophanem (Ann Arbor: University microfilms, Inc., 1964), scholium on Acharnienses, v. 1058, p. 28. The Scholiast remarks, παραθεῖς τὸ οὖς ἠκουσεν ὁ Δικαιόπολις τῆς νυμφευτρίας.



1067. ...φέρει τὴν  
οἶνήρυσιν.

Dikaiopolis receives a cup from  
his slave. (I)

1069. καὶ μὴν ὁδί τις τὰς  
ὀφρῦς ἀνεσπικνῶς

The chorus point to the direction  
of the Messenger's entrance.

1072. τίς ἀμφὶ χαλκοφάλαρα  
δῶματα κτυπεῖ.

The Messenger noisily knocks at  
Lamachus' door. (I,III)

1081. βούλει μάχεσθαι  
Γηρυόνη τετραπρίλῳ;

Probably Dikaiopolis holds out  
some feathered creature, which he claims  
to be a Gorgon. Merry<sup>1</sup> states, "It  
may be that as he is sitting, he makes  
a vulgar gesture of contempt at Lama-  
chus, sticking out his two arms and  
two legs in front of him, till he  
makes a rude caricature of some four-  
winged creature. At any rate, he  
alludes to himself under the title  
of Geryon." The gesturing here is  
too uncertain to be specified. (I)

1095-1142. This scene involves an amusing situation in which the two  
slaves are in constant movement, fetching various eatables and soldiers'  
tools back and forth to their masters Dikaiopolis and Lamachus:

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1. W.W.Merry, (ed.), Aristophanes: Acharnians, (Oxford at Claren-  
don Press, 1901), v. 1081.



1097-8. παῖ παῖ φέρ'  
ἔξω δεῦρο τὸν γυλιὸν  
ἐμοί./παῖ παῖ φέρ'  
ἔξω δεῦρο τὴν κίστην  
ἐμοί.

Dikaiopolis and Lamachus receive a dinner box and a knapsack respectively from their slaves. (I)

1120-1. φέρε τοῦ δόρατος  
ἀφελκύνωμαι τοῦ λυτρον./  
ἔχ', ἀντέχου παῖ. Δι.  
καὶ σὺ παῖ τοῦδ'  
ἀντέχου.

Slave B holds the spear from which Lamachus pulls the sheath. Likewise slave A holds onto the spit while Dikaiopolis draws the meat out of it. (I)

1128-9. κατάχει σὺ παῖ  
τοῦ λαιον. ἐν τῷ χαλκίῳ  
ἐνορῶ γέροντα δειλίας  
φευζούμενον.

Slave B pours oil over Lamachus' shield. Then Lamachus, having polished the surface area of his shield, looks into it and pretends that he is seeing Dikaiopolis' reflection. (IV)

1130-1. κατάχει σὺ τὸ  
μέλι. κἀνθάδ' ἔνδηλος  
γέρων/κλέειν κελεύων  
Λάμαχον τὸν Γοργάσου.

Dikaiopolis also pretends to see an old man's reflection in the honey which slave A has poured over a large piece of meat. (I,II,IV)

1134-5. ἐν τῷδε πρὸς  
τοὺς πολεμίους θωρήξομαι./  
ἐν τῷδε πρὸς τοὺς  
συμπότας θωρήξομαι.

Lamachus and Dikaiopolis receive their thorax and wine pitcher respectively. (I)



1136-8. τὰ στρώματ' ὧ  
παῖ δῆσον ἐκ τῆς ἀσπίδος,/   
ἐγὼ δ' ἐμαυτῷ τὸν γυλιὸν  
οἶσω λαβών.

Slave B straps a mattress across  
Lamachus' shield while Lamachus him-  
self picks up his knapsack and is  
about to leave for the war. (I,IV)

1137-9. τὸ δεῖπνον ὧ παῖ  
δῆσον ἐκ τῆς κιστίδος,/   
ἐγὼ δὲ θοῖμάτιον λαβών  
ἐξέρχομαι.

Slave A, in turn, puts the food  
into the dinner bag while Dikaiopolis  
picks up his cloak and prepares to  
leave for the symposium. (I,IV)

1140. τήν ἀσπίδ' αἶρου  
καὶ βάδιζ' ὧ παῖ λαβών.

Slave B takes up the shield and  
follows after Lamachus. (IV)

1142. αἶρου τὸ δεῖπνον.

Likewise Slave A picks up the  
dinner bag and follows his master  
Dikaiopolis. (IV)

1174. ὧ δμῶες οἷ κατ'  
οἶκόν ἐστε Λαμάχου.

The Servant noisily knocks at  
Lamachus' door. (III)

1193. ἀτταταῖ ἀτταταῖ/  
στυγερά τάδε γε κρυερά  
τάλας ἐγώ.

Lamachus lurches to indicate his  
wounded and exhausted condition. (I)







1199-1201. ἄτταταῖ

ἄτταταῖ/τῶν τιτθίων, ὥς  
σηληρὰ καὶ κυδώνια./  
φιλήσατόν με μαλθακῶς  
ὣ χρυσίω/τὸ περιπεταστόν  
καὶ περιμανδαλωτόν.

Dikaiopolis returns to the stage.

He is now drunk and languid. He has  
his arms around the waists of two  
pretty dancing girls whom he fondles  
in a personal way. (I,III,IV)

1216-7. ἔμοῦ δέ γε

σφῶ τοῦ πέους ἔμφω  
μέσου/προσλάβεσθ' ὣ  
φίλαι.

The two dancing girls hug and tic-  
kle Dikaiopolis as they eagerly search  
out his phallus. (I,III)

1224-5. ὥς τοὺς κριτὰς  
με φέρετε· ποῦ· ὅστιν ὁ  
βασιλεύς;/ὑπόδοτέ μοι  
τὸν ἀσκόν.

Dikaiopolis drunkenly lurches to-  
ward the spectators and extends his  
arms towards the seats of honour where  
the ἔρχων βασιλεύς would have been  
seated. (I)

1227. ὁρᾶτε τουτονὶ κενόν.  
τήνελλα καλλίνικος.

Dikaiopolis triumphantly holds out  
an empty wineskin. (I)

1231-4. ἔπεσθέ νυν  
ἄδοντε ὣ τήνελλα  
καλλίνικος./Χο. ἀλλ'  
ἐφόμεσθα σὴν χάριν/  
τήνελλα καλλίνικος

Singing and waving the empty wine-  
skin, Dikaiopolis goes offstage follow-  
ed by the equally joyous chorus (I,III)



ἄδοντες σὲ καὶ τὸν  
ἀσινόν.



# CHAPTER III

## KNIGHTS

24-5 ὥσπερ δεφόμενος  
νῦν ἀτρέμα πρῶτον λέγε/  
τὸ μολῶμεν, εἴτα δ' αὐτὸ  
ἡῶτ' ἐπάγων πυκνόν.

Apparently Oiketes A is here  
imitating the action of masturbating  
in a rhythmical fashion, at first  
slowly, then gradually faster. (I)

36-9 βούλει τὸ πρᾶγμα  
τοῖς θεαταῖσιν φράσω;/  
...ἔν δ' αὐτοῦς  
παραιτησώμεθα,/ἐπίδηλον  
ἡμῖν τοῖς προσώποισιν  
ποιεῖν.

Oiketes A waves his hand in the  
direction of the audience, and then  
turns fully facing the spectators as  
he tries to solicit some response from  
them. (I)

75-9 ἔχει γὰρ τὸ σκέλος/  
τὸ μὲν ἐν Πύλῳ, τὸ δ'  
ἕτερον ἐν τῇ κλησίᾳ./  
τοσόνδε δ' αὐτοῦ βῆμα  
διαβεβηκότος/ὁ πρωκτός  
ἐστὶν αὐτόχρημ' ἐν  
Χάοσιν,/τὴν χεῖρ' ἐν  
Αἰτωλοῖς, ὁ νοῦς δ'  
ἐν Κλωπιδῶν.

It appears that Oiketes A is here  
engaged in a number of gestures: he  
straddles his legs in a colossal stride;  
he slaps his backside; he extends both  
arms forward; he gestures with his  
right hand, indicating that his mind  
is elsewhere. (I)

96 τὸν νοῦν ἵν' ἄρδω  
καὶ λέγω τι δεξιόν.

Oiketes A raises his forefinger to  
his head in a gesture accompanying the  
word νοῦς . (I)



99-100 ἦν γὰρ μεθυσθῶ,  
πάντα ταυτὶ καταπάσω/  
βουλευματίων καὶ  
γνωμιδίων καὶ νοιδίων.

Oiketes A flings his arms as if to encompass the entire stage and audience whom he promises to besprinkle with "little - deliberations, and little - opinions, and little - thoughts", after he becomes intoxicated. (I)

101 ὥς εὐτυχῶς ὅτι οὐκ  
ἐλήφθην ἔνδοθεν...

Oiketes B, holding a jug of wine, stealthily returns from backstage, and points back toward the proscenium. He next hands the vessel to Oiketes A. (I)

106 ...λαβὲ δὴ καὶ  
σπεῖσον ἀγαθοῦ δαίμονος.

Oiketes B offers a cup of wine to Oiketes A. (I)

107 ἔλχ' ἔλκε τῇν τοῦ  
δαίμονος τοῦ Πραμνίου.

Oiketes A drinks great draughts at frequent intervals. (I)

144 ἀλλαντοπώλης ὦ  
Πόσειδον τῆς τέχνης.

Oiketes A, having heard from Oiketes B that, according to an oracle, Paphlagon is to be driven from Demos' favour by a sausage-man, gestures aimlessly in horror and dismay. (III)





146 ...ἀλλ' ὁδὶ  
προσέρχεται

Oiketes B extends an arm forward toward the Sausage-man who is now entering. (I)

148-9 ἀλλαντοπῶλα,  
δεῦρο δεῦρ' ὦ φίλτατε/  
ἀνάβαινε σωτὴρ τῇ  
πόλει καὶ νῶν φανείς.

Oiketes A beckons the Sausage-man to come toward him. (I)

150-1 ...δεῦρ' ἔλθ', ἵνα  
πύθη/ὥς εὐτυχῆς εἶ καὶ  
μεγάλως εὐδαιμονεῖς.

For the second time, Oiketes A beckons the Sausage-man to approach him. (I)

156 ἔπειτα τὴν γῆν  
πρόσκνυσον καὶ τοὺς  
θεούς.

Oiketes A raises his hand to his lips as he says this. (The verb προσκυνεῖν has two characteristic meanings: 1. moving the hand to the lips and 2. kneeling or prostrating oneself. The first meaning describes the Greek gesture of salutation or supplication, whereas the second describes that of the Oriental.<sup>1</sup> (III, IV)

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1. Alexander Neil, R. (ed.), The Knights of Aristophanes (Hildesheim: Georg Olms Verlagsbuchhandlung, 1966), v. 156.



162-3. ὦ μῶρε ποίᾱς  
 κοιλίας; δευρὶ βλέπε./  
 τὰς στίχας ὁρᾷς τὰς  
 τῶνδε τῶν λαῶν; ΑΛΛ. ὁρῶ.

Oiketes A points towards the  
 audience. Following this gesture, the  
 Sausage-man looks over the audience.  
 (I,IV)

168. ΑΛΛ. ἐγὼ ΟΙ.Α.  
 σὺ μέντοι·

The Sausage-man points to himself  
 in surprise. Then Oiketes A nods his  
 head in assent.<sup>1</sup> (I)

169. ἀλλ' ἐπανάβηθι καὶ πὶ  
 τοῦλεδὸν τοδί.

Oiketes A touches the cook's table  
 which is lying before him. Next he  
 helps the Sausage-man get onto the  
 table. (I,III,IV)

171-2. ΑΛΛ. καθορῶ. ΟΙ.  
 Α. τί δαί; τὰμπόρια  
 καὶ τὰς ὀλκιάδας; ΑΛΛ.  
 ἔγωγε.

The Sausage-man looks around  
 searchingly as he pretends that he sees  
 cargo ships. (I)

176-8. οὔη, ἀλλὰ διὰ  
 σοῦ ταῦτα πάντα πέρνεται.  
 γίγνεται γάρ, ὥς ὁ  
 χρησμὸς οὕτωςι λέγει,  
 ἀνὴρ μέγιστος....

Oiketes A, holding a parchment, is-  
 sues a sweeping arm gesture to indicate  
 the "whole lot of things" that will be  
 placed under the Sausage-man's authority.  
 (I)

1. J.D. Denniston, The Greek Particles (Oxford: at the Clarendon Press, 1954), p. 401. Denniston quotes this verse as an example in which μέντοι marks assent. Such strong emphasis must certainly imply some gesture.



214-5. τέραττε καὶ χόρδευ'  
ὁμοῦ τὰ πράγματα/ἅπαντα.  
...

Oiketes A demonstrates by miming  
the activity of "stirring and mashing"  
sausage material. (I)

227-8. καὶ τῶν πολιτῶν  
οἱ καλοὶ τε καὶ ἀγαθοί,/   
καὶ τῶν θεατῶν ὅστις  
ἔστι δεξιός.

Oiketes A surveys the spectators  
as if searching for a good citizen a-  
mong them. (I)

237. τουτὶ τί δρᾷ τὸ  
Χαλκιδικὸν ποτήριον;

Paphlagon suspiciously points to  
the Chalcidian cup which the Sausage-  
man holds. (I)

240-6. οὗτος, τί φεύγεις,  
οὐ μενεῖς; ὦ γεννάδα/  
ἄλλαντοπῶλα, μὴ προδῶς  
τὰ πράγματα,/ ἄνδρες  
ἱππῆς, παραγένεσθε· νῦν  
ὁ καιρός. ὦ/Σίμων,  
ὦ Παναίτι', οὐκ ἔλᾳτε  
πρὸς τὸ δεξιὸν κέρας;/  
ἄνδρες ἐγγύς· ἄλλ' ἀμύνου,  
ἅπαναστρέφου πάλιν./  
ὁ κονιορτὸς δῆλος αὐτῶν  
ὥς ὁμοῦ προσκειμένων./  
ἄλλ' ἀμύνου καὶ δίωκε  
καὶ τροπὴν αὐτοῦ ποιοῦ.

Oiketes A runs after the Sausage-  
man gesticulating as he desperately  
attempts to prevent his escape from  
Paphlagon. Next he turns to the  
west parodos and calls upon the  
Knights to come to his aid, by taking  
up their place at his righthand side,  
toward which he motions. When he sees  
the dust which has been raised by the  
galloping horses of the Knights he  
points in that direction. (IV,III,I)





255-7 ὦ γέροντες  
 ἡλιασταί, φράτερες  
 τριωβόλου, / οὓς ἐγὼ βόσκω  
 κειραγῶς καὶ δίκαια  
 κᾶδινα, / παραβοηθεῖθ',  
 ὥς ὑπ' ἀνδρῶν τύπτομαι  
 ξυνωμοτῶν.

Paphlagon gestures and summons help from the audience as he is trying to protect himself from the overwhelming beating of the twenty-four Knights. At the same time Paphlagon attempts, in vain, to escape to that section of the audience where the Heliasts, his admirers, are seated. (I,III)

271-2 ἄλλ' ἐὰν ταύτη  
 γε νικᾷ, ταυτηῖ  
 πεπλήξεται. / ἦν δ'  
 ὑπεκκλίνῃ γε δευρί,  
 τὸ σκέλος κυρηβάσει.

The chorus show their fists with which they threaten to crush Paphlagon. Next they raise their right legs as if to kick him to "sawdust". (I)

273 ὦ πόλις καὶ δῆμ',  
 ὑφ' οἷων θηρίων  
 γαστρίζομαι.

Paphlagon doubles over in pain and complains of punches that he has just received in the stomach. (I)

278 τουτονὶ τὸν ἄνδρ'  
 ἐγὼ 'νδείκνυμι, ...

Paphlagon draws attention to the Sausage-man whom he accuses of smuggling "broth-stuffs" to the Peloponnesian triremes. (I)





335 καὶ μὴν ἀκούσαθ'  
οἷός ἐστιν οὕτοσι  
πολίτης.

The Sausage-man gesticulates to-  
wards Paphlagon.

364 ἐγὼ δὲ κινήσω γέ  
σου τὸν πρωκτὸν ἀντὶ  
φύσκης.

The Sausage-man mimics the ac-  
tivity of a person stuffing meat into  
a sausage casing. (I)

365 ἐγὼ δέ γ' ἐξέλξω σε  
τῆς πυγῆς θύραζε  
κύβδα.

Paphlagon imitates the action of  
grabbing one from his backside and  
casting him outdoors onto the ground.  
(I)

371 διαπατταλευθήσει  
χαμαί.

Paphlagon points to the ground and  
imitates the staking out of a hide. (I)

373 τὰς βλεφαρίδας σου  
παρατιλῶ.

Paphlagon gestures as if plucking  
out his eyelashes. (I)

374 τὸν πρηγορεῶνά  
σοῦντεμῶ.

The Sausage-man raises his hand to  
his gullet pretending to slit it. (I)

375-80 καὶ νῆ Δί'  
ἐμβαλόντες αὐτῷ πάπταλον  
μαγειρικῶς/εἰς τὸ στόμ',

Oiketes A imitates the action of  
opening one's mouth, cutting out his  
tongue (as cooks do with pigs), stick-



εἶτα δ' ἔνδοθεν/τὴν  
 γλῶτταν ἐξείραντες αὐ-/  
 τοῦ σκεφόμεσθ' εὖ κἀνδρικῶς/  
 κεχηνότος/τὸν πρωτόν,  
 εἰ χαλαζῶ.

ing a wooden gag into it, and then  
 examining his backside to see if his  
 anus presents a case of measles. It  
 is also possible that Oiketes A turns  
 his back to the spectators, bends over  
 and then spreads apart his "lower che-  
 eks." (I,III)

386-9 ἀλλ' ἐπιθι καὶ  
 στρόβει,/μηδὲν ὀλίγον  
 πόει. νῦν γὰρ ἔχεται  
 μέσος·/ὥς ἐὰν νυνὶ  
 μαλάξης αὐτὸν ἐν τῇ  
 προσβολῇ,/δειλὸν  
 εὐρήσεις·

The chorus beckon the Sausage-man  
 to come and twist Paphlagon around, an  
 action which they mimick. The phrase  
 ἔχεται μέσος is derived from wrest-  
 ling,<sup>1</sup> and is here accompanied by an  
 imitative gesture of gripping someone  
 under the arms. (I,II)

395-6 οὐ δέδοιχ' ὑμᾶς,  
 ἕως ἄν ζῇ τὸ βουλευτήριον/  
 καὶ τὸ τοῦ δήμου πρόσωπον  
 μακροῶ καθήμενον.

The apparent double-entendre of  
 these verses suggests that Paphlagon  
 points in both the direction of Demos'  
 house and the Bouleterion. Neil<sup>2</sup> states,  
 "the look on the mask of Demos is fore-  
 told: and there may be a flout, point-  
 ed by a gesture, at the spectators pre-  
 sent, as καθῆσθαι was used by a

1. Neil, op. cit., v. 386.

2. Ibid., v. 896.



theatrical audience, and Paphlagon  
uses it pointedly of the Athenian  
public in Thucydides. (Book III 38.7)  
(I)

424 ἀποκρυπτόμενος εἰς  
τὸ κοχώννα τοῦς θεοῦς  
ἀπώμνυν·

The Sausage-man places his hand  
between his thighs to indicate where  
he hid the stolen pieces of meat. (I)

426 οὐκ ἔσθ' ὅπως ὁ  
παῖς ὅδ' οὐ τὸν δῆμον  
ἐπιτροπεύσει.

The Sausage-man points to himself.  
(I)

488-9 ἀλλ' εἴμι· πρῶτον  
ὥς ἔχω, τὰς κοιλίας/καὶ  
τὰς μαχαίρας ἐνθαδὶ  
καταθήσομαι.

The Sausage-man puts his "paunches"  
and "knives" down on the ground. (I)

490 ἔχε νυν, ἄλειπον τὸν  
τράχηλον τουτῷ.

Oiketes A gives the Sausage-man a  
flask of oil with which the latter is  
to annoint himself. (I)

493 ἔχε νυν, ἐπέγναψον  
λαβὼν ταδί.

Oiketes A offers the Sausage-man  
some cloves and garlic. (I)



536 ... ἀλλὰ θεᾶσθαι  
λιπαρὸν παρὰ τῷ  
Διονύσου.

The chorus point toward Dionysus' highpriest who is seated on the middle of the first row of the theatre.<sup>1</sup> (I)

638-9 ... ταῦτα φροντίζοντί  
μοι/ἐκ δεξιᾶς ἀπέπαρδε  
καταπύγων ἀνὴρ.

As the Sausage-man recalls his experience of having heard someone on his right side "break wind", he imitates the noise and then turns his head to the right. (I)

647 εἴτ' ἐστεφάνουν  
μ' εὐαγγέλια·

The Sausage-man circles the top of his head with his index finger indicating the presence of a crown. (I)

708 ἐξαρπάσομαί σου  
τοῖς ὄνυξι τάντερα.

Paphlagon, showing forth his fingernails, threatens to claw out the Sausage-man's intestines. (I)

721 χῶ πρωκτὸς οὐμὸς  
τουτογὶ σοφίζεται.

The Sausage-man gently slaps his backside or swings it around enough to draw attention to it. (I,III)

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1. Ibid., v. 536.





731 διὰ σὲ τύπτομαι/...  
καὶ τῶν νεανίσκων...

Paphlagon moves his arm towards the Sausage-man and the knights in as much as it is possible for him to do so since he is under constraint. (I)

733 ἀντεραστῆς  
τουτουί....

The Sausage-man indicates Paphlagon with an accusing gesture. (I)

736 ἀλλ' οὐχ οἷοί τ'  
ἔσμεν διὰ τουτονί.

The Sausage-man points to Paphlagon again. (I)

754 ὅταν δ' ἐπὶ  
ταυτησί καθῆται τῆς  
πέτρας.

The Sausage-man points toward the rock on which Demos is represented as being seated. This gesture may also be directed to the spectators who are also seated on a rocky hill. (I)

771 ἐπὶ ταυτησί  
κατακνησθείην ἐν  
μυττωτῷ μετὰ τυροῦ.

The indicative pronoun here refers to the table which still lies onstage, and toward which the Sausage-man gestures. (I)

852-4 ὁρᾷς γὰρ αὐτῷ  
στῖφος οἶόν ἐστι  
βυρσοπωλῶν/νεανιῶν·  
τούτους δὲ περιοικοῦσι

The Sausage-man looks over the audience as he speaks about men of various trades - tanners, honey and cheese dealers. (I)



μελιτοπῶλαι/καὶ τυροπῶλαι·

855 ὥστ' εἰ σὺ  
βριμήσαιο καὶ βλέφειας  
δοστρακίνδα.

The Sausage-man, imitating Demos' stupidity, snorts and then looks up as if an ostrakon had been tossed into the air. (I)

872 ζεῦγος πριάμενος  
ἐμβάδων τουτὶ φορεῖν  
δίδωμι.

The Sausage-man ostentatiously offers a pair of slippers to Demos. (I)

881 τονδὶ δ' ὀρῶν  
ἄνευ χιτῶνος ὄντα  
τηλικοῦτον.

The Sausage-man affectionately lays a hand on Demos' shoulder - a comforting gesture. (I,III)

883 ...ἄλλ' ἐγὼ σοι  
τουτονὶ δίδωμι.

The Sausage-man puts a chiton over Demos' shoulders, who accepts it with a thankful motion. (I,IV)

897-8 ἴν' ἐσθίοιτ'  
ὠνούμενοι, κἄπειτ' ἐν  
ἑλειαίᾳ/βδέοντες  
ἀλλήλους.

The plural verbs ἐσθίετε and ἐγένεσθε suggest that the Sausage-man directs these verses aside to the spectators<sup>1</sup> over whom he glances, as he imitates the noise of "breaking wind." (I)

900 οὐ γὰρ τόθ'  
ὑμεῖς βδεόμενοι δῆπου

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1. Ibid., v. 896.



᾿γένεσθε πυρροί.

908 ἐγὼ δὲ τὰς πολιὰς  
γέ σου κλέγων νέον  
ποιήσω.

Paphlagon either points to or  
touches Demos' gray hair. (I)

909 ἰδοὺ δέχου κέρκον  
λαγὼ τῷ φθαλμιδίῳ  
περιψῆν.

The Sausage-man gives Demos a hare's  
tail whereby to wipe his eyes, and Demos  
does so tenderly. (I,IV)

922 ...ἀπαρυστέον/  
τε τῶν ἀπειλῶν ταυτηί.

The Coryphaeus gives the Sausage-  
man a ladle and he pretends that he is  
skimming the froth of threats from the  
top of Paphlagon's head. (IV)

948 ἔχε.

Paphlagon extends the seal-ring to  
Demos. (I)

966 ...ἐστεφανωμένον  
ρόδοις.

Paphlagon demonstrates by describ-  
ing a wreath of roses over his head. (I)

997 ταυτὶ τί ἐστι.

Paphlagon displays his oracles be-  
fore Demos. (I)

1048 τουτονὶ .

The Sausage-man gestures towards  
Paphlagon. (I)



1098 ἐπιτρέπω σοι  
τουτονί.

Demos points to himself (I)

1159 ...καὶ τουτονί.

The Sausage-man again indicates  
Paphlagon. (I)

1164-95 ὁρᾷς; ἐγὼ σοι  
πρότερος ἐκφέρω δίφρον.  
Κ.Τ.Λ.....

These verses detail a contest between Paphlagon and the Sausage-man in which each attempts to outdo the other in offering various items to Demos, such as a table, a stool, edibles - pieces of meat, fish, hare, and various kinds of cakes, all of which the latter graciously and cheerfully accepts. (I)

1196-99 ἐκείνοι δὲ γὰρ  
ὥς ἔρχονται. ΠΑ. τίνες;/  
πρέσβεις ἔχοντες  
ἀργυρίου βαλλάντια./  
ΠΑ. ποῦ ποῦ;

The Sausage-man points in the direction behind Paphlagon from where the ambassadors are supposedly coming. Paphlagon suddenly turns confusedly around, at which point, the Sausage-man grabs hold of the pieces of hare from Paphlagon's hands and offers them to Demos. (I,III,IV)





1214-5 Φέρ' ἴδω, τί οὔν  
ἐνεστίν; Ἀλλ. οὐχ ὀρεῖς  
κενήν/ῶ παπίδιον;  
ἅπαντα γάρ σοι παρεφόρουν.

Demos walks up to the Sausage-man's  
dinner box, looks into it, and then  
spreads his arms apart in a gesture of  
disappointment or grief. (IV)

1217-8 βάδιζέ νυν καὶ  
δεῦρο πρὸς τὴν Παφλαγόνος./  
ὀρεῖς; ΔΗ. ἰὼ μοι, τῶν  
ἀγαθῶν ὅσων πλέα.

Next he proceeds to Paphlagon's  
dinner box which he finds to be full of  
delicacies. His gesticulating here  
should be wild, excited, animated, and  
enthusiastic, as that of a starving  
man who is suddenly confronted with  
abundant food. (I)

1220 ...τυννουτονί.

The Sausage-man describes the small-  
ness of the piece of cake by pinching  
his fingers together.<sup>1</sup> (I)

1227 κατὰθου ταχέως  
τὸν στέφανον, ἵν' ἐγὼ  
τουτφῖ/αὐτὸν περιθῶ.

Demos gestures in a manner to in-  
dicate removal of the wreath which is  
still worn by Paphlagon, and subsequent-  
ly toward Agoracritos. (I)

1228 κατὰθου ταχέως...

Agoracritos extends his hands urging  
Paphlagon to deposit the crown. (I)

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1. Deubner, op. cit., Equites v. 1220.



1250 ὃ στέφανε, χαίρων  
ἄπιθι, κεί σ' ἄκων ἐγὼ  
λείπω·

Paphlagon unwillingly hands the  
crown to Agoracritos. (I)

1260 καὶ τὸν Παφλαγὸνα  
παραδίδωμι τουτονί.

Demos takes Paphlagon by the hand  
and pulls him roughly over the Sausage-  
man. (I)

1326 ...φόφος ἤδη τῶν  
προπυλαίων.

Agoracritos lifts a hand up in the  
direction of the Propylaea. (I)

1331 ὅδ' ἐκεῖνος...

Agoracritos palms a hand toward  
Demos who now enters rejuvenated. (I,  
IV)

1333 χαῖρ', ὃ βασιλεῦ  
τῶν Ἑλλήνων· καί σοι  
ζυγχαίρομεν ἡμεῖς.

The chorus gestures joyously as  
they welcome Demos. (I)

1335 ὃ φίλτατ' ἀνδρῶν,  
ἐλθε δεῦρο...

Demos embraces Agoracritos in ap-  
preciation of the good things that he  
had rendered him. (III)



1349 οὕτως ἀνόητος  
ἐγεγενήμην καὶ γέρων.

An arm gesture describing the degree of Demos' stupidity is suggested by this verse. (I)

1362 ἄρας μετέωρον ἐς  
τὸ βάραθρον ἐμβαλῶ.

Demos imitates the activity of lifting one up and then casting him into the criminal's pit. (I)

1384 ἔχε νυν ἐπὶ τούτοις  
τὸν ὀκλαδίαν, / καὶ παῖδ'  
ἐνόρχην.

Agoracritos presents a boy and a stool to Demos (I) who receives them with gestures to show his possession. (IV)

1389 ...δεῦρ ἴθ' αἰ  
Σπονδαὶ ταχύ.

Agoracritos beckons the Spondai (a number of gracefully attired girls) to come to him. Next he takes them to Demos. (I, IV)

1406 ἔπου δὲ ταυτηνὶ  
λαβὼν τὴν βατραχίδα·

Agoracritos gives Demos a green dress, bidding him to follow after him. (I)

1407-8 κἀκεῖνον ἐκφερέτω  
τις ὥς ἐπὶ τὴν τέχνην, /  
ἴν' ἴδωσιν αὐτόν, οἷς  
ἐλωβᾶθ', οἱ ξένοι.

These two last verses of the play suggest that the chorus as well as the rest of the cast lift up Paphlagon and carry him offstage. (I, IV)



## CHAPTER IV

### THE FROGS

1-2 Εἶπω τι τῶν εἰωθότων,  
ὦ δέσποτα, / ἔφ' οἷς ἀεὶ  
γελῶσιν οἱ θεώμενοι.

Xanthias waves his hand in the direction of the spectators, that is if only one hand is occupied. But if both hands are engaged in holding the pole (ἀνάφορον v.8) from the end of which the baggage is suspended, then he may simply be glancing at the audience as he is uttering these verses. (I)

19-20 ...ὁ τράχηλος  
οὕτοσί, / ὅτι θλίβεται...

The deictic iota suggests the existence of a hand gesture in these verses. Xanthias is holding the pole with one hand while with the other he rubs his sore neck or shoulder. (I)

21-2 ἐγὼ μὲν ὦν  
Διόνυσος, υἱὸς Σταμνίου/  
αὐτὸς βαδίζω καὶ πονῶ  
...

The emphasis of the words ἐγὼ and αὐτὸς imply a finger gesture. Dionysus may be pointing to himself to stress the difference of importance between himself and his slave. (I)

26 φέρων γε ταυτί.

The deictic iota again suggests that Xanthias gestures toward the suspended baggage, or lifts them a bit higher, momentarily. (I)





30 ...ὁ δ' ὤμος οὐτοσὶ  
πιέζεται.

Xanthias once again complains about his sore shoulder while he is rubbing it. (I)

35-6 κατὰβα...καὶ γὰρ  
ἐγγὺς τῆς θύρας/...εἰμι  
τῆσδε..

As Dionysus and Xanthias approach Heracles' abode, the former delivers a sweeping gesture towards the door. (I)

44-6 ἄλλ' ὅμως γελῶ./  
ΔΙ. ὦ δαιμόνιε, πρόσελθε.  
δέομαι γάρ τί σου./ἄλλ'  
οὐχ οἷός τ' εἴμ' ἀποσοβ-  
ῆσαι τὸν γέλων/ὀρῶν λεο-  
ντῆν ἐπὶ κροκωτῷ κειμένην./  
τίς ὁ νοῦς; τί κόθορνος  
καὶ ῥόπαλον ξυνηλθέτην.

Heracles, surprised and amused by Dionysus' imitation of his own peculiar raiment, bursts into roaring laughter. At the same time he tries to refrain from laughing by biting his lips. Then Heracles takes hold of the lion-skin as if to examine its quality and astonishingly indicates Dionysus' club and buskins. (I)

55 ...σμικρός, ἡλίκος  
Μόλων.

If Molon were a small man, then to describe the degree of his longing for Euripides, Dionysus may be indicating Molon's height by putting his hand - palm facing downward - about four feet off the ground, or still lower, for comic effect. (I,III)



84 ἀγαθὸς ποιητῆς καὶ  
ποθεινὸς φίλοις.

As Dionysus says this he looks around at the part of the audience where Agathon's friends - Socrates, Pausanias, the young Plato, Euryximathus, Phaedrus and others - might be sitting.<sup>1</sup> (I)

88 ἐπιτρίβομένου τὸν  
ὤμον οὕτως σφόδρα.

Xanthias is again rubbing his shoulder, but now more intensely. (I)

98 HP. πῶς γόνιμον;/  
ΔΙ. ὥδὲ γόνιμον...

When Dionysus first mentions the word γόνιμον in v. 96, Heracles is immediately confused as to the real significance of it. Therefore, he asks for further explanation. Dionysus then, like a patient instructor, makes a gesture which may be simply the wiggling of a finger or a peremptory motion bidding Heracles come closer or listen attentively. Another possible gesture is a shrug by Dionysus which says in effect "fine, my boy, I shall explain what I mean by γόνιμον." (I, III)

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1. See Plato's Symposium 1756 ff.



129 καθέρπυσον νῦν εἰς  
Κεραμεικόν.

Heracles here may be pointing  
northwest of the theatre where the  
district of Kerameicus lay. (I)

139 ἐν πλοιαρίῳ  
τυννουτῶι...

Perhaps Heracles describes the  
smallness of the boat by holding his  
forefingers closely together. (I)

170-2 καὶ γάρ τιν'  
ἠφέρουσι τουτονὶ νεκρόν./  
οὗτος, σὲ λέγω μέντοι,  
σὲ τὸν τεθνηκότα./  
ἄνθρωπε, βούλει σκευάρι'  
εἰς "Αἰδου φέρειν.  
173 ταυτί...

Dionysus anxiously extends an arm  
in the direction of the corpse while it  
is being carried across the stage on a  
stretcher. The corpse sits up when  
addressed.

Dionysus bends over and touches the  
baggage which lies on the ground. (I)

177 ΔΙ. λάβ' ἐννέ' ὀβολούς./  
ΝΕ. ἀναβιοίην νῦν πάλιν.

Dionysus extends his hand to make  
the payment to the corpse. The corpse  
falls back on the stretcher. (I,III)

181-2 ΕΑ. τουτὶ τί ἐστι;/  
ΔΙ. τοῦτο λίμνη νῆ  
Δία/αὕτη 'στὶν ἦν

Having arrived at the Acherusian  
lake, in the beginning of the scene,  
Dionysus and Xanthias walk silently



ἔφραζε, καὶ πλοῖόν γ'  
ὀρῶ.

about the orchestra<sup>1</sup> until Xanthias  
hears Charon's voice. He then turns  
around in surprise and with a glance  
and an arm motion indicates the boat  
which Charon is docking. (I,IV)

184 χαῖρ, ὦ Χάρων...

Dionysus waves his arms as he  
shouts the greeting "Hi, Charon."

197-202 ΧΑ. κᾶθιζ'  
ἐπὶ κώπην. εἴ τις ἔτι  
πλεῖ, σπευδέτω./οὔτος,  
τί ποιεῖς;/ΔΙ. ὅ τι  
ποιῶ; τί δ' ἄλλο γ' ἢ/  
ἵζω 'πὶ κώπην, οὔπερ  
ἐκέλευές με σύ;/ΧΑ.  
οὔκουν καθεδεῖ δῆτ'  
ἐνθαδί, γάστρων;/ΔΙ.  
ἰδοῦ./ΧΑ. οὔκουν  
προβαλεῖ τὸ χεῖρε  
κᾶκτενεῖς;/ΔΙ; ἰδοῦ./  
ΧΑ. οὐ μὴ φλυαρήσεις

These verses involve a hilarious  
situation in which most of the humour  
depends on the ludicrous gestures and  
antics of Dionysus.<sup>2</sup> Charon orders  
Dionysus to "sit on the oar" and the  
latter proceeds to do literally just  
that. It necessitates further instruc-  
tion by Charon until Dionysus finally  
learns to take his proper position  
in the boat. Charon, holding the oar  
shows Dionysus how to row by extending  
his hands and arms forward and then  
bringing them back, as well as bracing

1. Stanford, op. cit., v. 180.

2. Frances Stickney, Dionysus in Aristophanes (Edmonton: Unpublished Master's Thesis, University of Alberta, 1967), p. 8.







ἔχων, ἀλλ' ἀντιβᾶς/ἐλῶς  
προθύμως.

his foot on the bottom of the boat.

As Stanford says, the scene involves  
"an opportunity for much comic busi-  
ness".<sup>1</sup> (I,III,IV)

220-1 ἐγὼ δέ γ' ἀλγεῖν  
ἄρχομαι/τὸν ὄρρον, ὦ  
κοᾶξ κοᾶξ.

Dionysus rubs his painful backside  
which has already developed blisters.  
(II)

270 ἀπόδος τὸν ναῦλον./  
ΔΙ. ἔχε δὴ τῶβολῳ.

Charon extends his hand in order  
to receive the fare. Dionysus obedient-  
ly hands Charon the two obols. (I,IV)

274-6 ΔΙ. κατεῖδες οὖν  
που τοὺς πατραλοίας  
αὐτοθι /καὶ τοὺς  
ἐπιόρκους, οὓς ἔλεγεν  
ἡμῖν;/ΕΑ. σὺ δ' οὔ;/  
ΔΙ. νῆ τὸν Ποσειδῶ 'γωγε,  
καὶ νυνὶ γ' ὀρῶ.

Xanthias may be pointing toward  
the audience, or to particular sections  
of the audience where notorious Athen-  
ian "perjurers" or "father-beaters"  
might be seated. Next Dionysus looks  
over the audience. He may even have  
pointed to some individuals in the  
audience or shaded his eyes with a  
palm. (I,III)

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1. Stanford, op. cit., v. 179.



285-301 ΕΑ. νῆ τὸν Δία·  
καὶ μὴν αἰσθάνομαι φόφου  
τινός./ΔΙ. ποῦ ποῦ 'στιν;/  
ΕΑ. ἐξόπισθεν./ΔΙ.  
ἐξόπισθ' ἴθι./ΕΑ. ἀλλ'  
ἔστιν ἐν τῷ πρόσθε./ΔΙ.  
πρόσθε νυν ἴθι./ΕΑ. καὶ  
μὴν ὁρῶ νῆ τὸν Δία  
θηρίον μέγα.....  
ἱερεῦ, διαφύλαξόν μ',  
ἵν' ὦ σοι ξυμπότης.

Xanthias suddenly interrupts the conversation with his master, in order to determine from where the noise issued. Dionysus fearfully becomes engaged in disorganised gestures, moving his head and hands aimlessly. A ghostly "being" appears in the background and moves about the stage. When Xanthias points backward, Dionysus starts to walk back. When Xanthias next points forward Dionysus again follows his slave's direction. Desperately, Dionysus moves toward the front seats of the theatre to seek the priest's help.  
(I,III,IV)

315 ἀλλ' ἡρεμεῖ  
πτῆξαντες ἀκροασώμεθα.

Xanthias and Dionysus furtively and quietly crouch low on the ground in order to overhear the "mystical breeze" of the flutes and the voices of the initiates. (I,IV)

479-85 ΕΑ. οὔτος, τί  
δέδρακας;/ΔΙ. ἐγνέχοδα·  
κάλει θεόν./ΕΑ. ὦ  
καταγέλαστ', οὔκουν

It seems that Dionysus has been cowering even grovelling, and has probably fallen prone to the ground in terror with his hands clasped behind



ἀναστήσει ταχὺ/πρίν τινά  
σ' ἰδεῖν ἀλλότριον;/ΔΙ.  
ἀλλ' ὠρακιῶ./ἀλλ' οἷσε  
πρὸς τὴν καρδίαν μου  
σπογγίαν./ΕΑ. ἰδοὺ  
λαβέ· προσθοῦ. - ποῦ  
ὅτιν; ὦ χρυσοῦ θεοί,/   
ἐνταῦθ' ἔχεις τὴν  
καρδίαν;/ΔΙ. δείσασα  
γὰρ/εἰς τὴν κάτω μου  
κοιλίαν καθείρπυσεν.

his head or to his backside. Then,  
at Xanthias' bidding, he stands up,  
assumes a bent-over posture and places  
a damp sponge in the area of the anus  
or his "frightened lower heart." The  
Scholiast<sup>1</sup> presents another possibil-  
ity for a slightly different action -  
that of Dionysus directing Xanthias to  
his backside, much to the disgust of  
Xanthias and the amusement of the audi-  
ence. (I,III,IV)

495-6 σὺ μὲν γενοῦ γῶ  
τὸ ῥόπαλον τουτί· λαβὼν/  
καὶ τὴν λεοντῆν, εἵπερ  
ἀφοβόσπλαγχνος εἶ.

Dionysus anxiously hands the club  
to Xanthias and then begins to remove  
the lionskin. (I,IV)

502 ...ἐγὼ τὰ στρώματ'  
αἴρωμαι ταδί.

Dionysus lifts up the baggage and  
follows Xanthias who is attired as Her-  
acles. It may be assumed that Dionysus,  
appearing to be delicately built, stag-  
gers under the heavy burden. (I)

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1. Deubner, op. cit., Ranae. v. 484, p. 290.



507-22 ...ἄλλ' εἴσιθι./

ΕΑ. κάλλιστ', ἐπαινῶ./

.....

ΕΑ. πάνυ καλῶς.../

ΘΕ. οὐ γάρ σ' ἀφῆσω.....

.....

ΕΑ. πῶς λέγεις; ὀπχηστρ-

ίδες;/.....

.....

ΔΙ. ἐπίσχες, οὔτος.....

.....

This passage suggests many antics and actions with which Persephone's maidservant attempts to persuade Xanthias (as Heracles) to enter the palace for an enormous and scrumptuous dinner. Since Xanthias politely declines the invitation, the maid, now more anxious and impatient, takes him by the hand and draws him toward the door. But Xanthias again replies "no thanks", much to the surprise of the maid, who then has to resort to a new strategy. She mentions that in the banquet inside there is also entertainment by a beautiful flute-girl and two dancing-girls. She illustrates her speech with alluring and seductive gestures, or she probably mimics a few steps and hand movements from the cordax, the lewd comic dance. Upon hearing "dancing-girls" Xanthias jumps for joy and starts to march towards the door when he is suddenly grabbed and held back by Dionysus. (I,II,III,IV)







526-7 τί δ' ἐστίν; οὐ  
τί ποῦ μ' ἐφελέσθαι  
διανοεῖ/ἄδωνας αὐτός;

It is evident here that Dionysus  
has begun to divest Xanthias of the  
lionskin despite his protestations.  
(IV)

547-8 ...καὶ τ' ἐκ τῆς  
γνάθου/πύξ πατάξας  
μούξένοφε/τοὺς χοροὺς  
τοὺς προσθίους.

Dionysus demonstrates by raising  
a fist to his mouth in the pretence  
of knocking out his "front row of teeth",  
or delivering a blow at an imaginary  
object in front of him. (II)

569 ἴθι δὴ κάλεσον τὸν  
προστάτην Κλέωνά μοι...

The Innkeeper beckons her attend-  
ant, a silent actor who is standing by,  
to bring in Cleon "her protector". (I)

572-7 ὥς ἡδέως ἂν σου  
λίθῳ τοὺς γομφίους/  
κόπτοιμ' ἂν, οἷς μου  
κατέφαγες τὰ φορτία./

The Innkeeper threatens Dionysus as  
she mimics the actions of "bashing one's  
molars" and slitting one's throat with  
a sickle. (I,II)

.....

ἐγὼ δὲ τὸν λάρυγγ' ἂν  
ἐκτέμοιμί σου/δρέπανον  
λαβοῦσ', ᾧ τὰς χόλινας  
κατέσπασας.....



580 ...παῦε παῦε τοῦ  
λόγου.

Xanthias moves away with a gesture to Dionysus which says in effect "hush, and keep away from me." (I,III)

605 ξυνδεῖτε ταχέως  
τουτονὶ τὸν κυνοκλόπον.

Aeacus orders his personal attendants to bind Heracles (Xanthias), towards whom he points. (I,III,IV)

607 ΕΑ. μὴ πρόσσιτον./  
ΑΙ. εἴεν, καὶ μάχει.

As Aeacus' attendants approach Xanthias, the latter, in self-defence, aims some blows at them. (I,IV)

608-9 ὁ Διτύλας χῶ  
Σκεβλύας χῶ Παρδόκας,/   
χωρεῖτε δευρί καὶ  
μάχεσθε τουτῶι.

Aeacus beckons his attendants Ditylas, Skeblyas and Pardokas, and commands them to attack Xanthias, to whom he is pointing. (I,IV)

616 βασάνιζε γὰρ τὸν  
παῖδα τουτονὶ λαβών.

Xanthias, with a finger gesture indicates Dionysus. (I)

641 ...ἀποδύεσθε δῆ.

Both Dionysus and Xanthias are stripped. Xanthias has both his lion-skin and chiton pulled off and Dionysus his chiton. (I,IV)



646 καὶ δὴ 'πάταξα.

Aeacus, with a whip, lashes  
Dionysus. (I)

648 τουδὶ δ' αὖθις  
ἀποπειράσομαι.

Aeacus moves towards Xanthias  
and lashes him. (I)

649 οὕκουν ἀνύσεις;  
ἰατταταῖ.

As Aeacus prepares to strike, Xanthias, with the exclamation ἰατταταῖ  
flinches slightly but visibly, and  
pretends that some important thought  
has entered his mind. (I)

652 ...δεῦρο πάλιν  
βαδιστέον.

Aeacus, brandishing a whip, walks  
towards Dionysus, then to Xanthias  
(v.656) and finally to Dionysus again  
(v.658), striking each in turn as they  
react noticeably. (I,III)

653-4 ΔΙ. ἰοὺ ἰοῦ./  
ΑΙ. τί ἐστίν;/ΔΙ. ἰππέας  
ὁρῶ./ΑΙ. τί δῆτα κλάεις;/  
ΔΙ. κρομμύων ὀσφραίνομαι.

Having learnt his lesson from Xanthias in v.649, Dionysus exclaims 'ἰοῦ,  
'ἰοῦ and then turns around pretending  
to see some horsemen in the distance.  
Next Dionysus wipes away his tears which  
are caused by some imaginary "odour of  
onion". (I,II,III)



656-7 ΑΙ. βαδιστέον τᾶρ'  
 ἐστὶν ἐπὶ τονδὶ πάλιν./  
 ΕΑ. οἴμοι./ΑΙ. τί ἐστι;/  
 ΕΑ. τὴν ἄκανθαν ἔξελε.

Aeacus walks up to Xanthias and prepares to strike him. Xanthias, to protect himself, immediately produces a poor excuse. He raises his foot in a gesture of pain, pretending to reveal an imaginary thorn. (I,IV)

659-65 ΔΙ. "Απολλων, -  
 ὅς του Δῆλον ἢ Πυθῶν'  
 ἔχεις./ΕΑ. ἥλγησεν·  
 οὐκ ἤκουσας;/ΔΙ.οὐκ  
 ἔγωγ', ἐπεὶ/Ἰαμβον  
 'Ιππώνακτος ἀνεμιμνησκόμην.  
 ΕΑ. οὐδὲν ποεῖς γάρ·  
 ἀλλὰ τὰς λαγόνας σπόδει./  
 ΑΙ. μὰ τὸν Δῖ, ἀλλ'ἤδη  
 πάρεχε τὴν γαστέρα./ ΔΙ.  
 Πόσειδον, -/ΕΑ. ἥλγησέν  
 τις./ ΔΙ. ἀλὸς ἐν βένθεσιν/  
 ὃς Αἰγαίου πρῶνός ἢ  
 γλαυκᾶς μέδεις-.

The two exclamations, "Απολλων and Πόσειδον imply that Aeacus strikes Dionysus savagely, although Dionysus does not admit it in v.655 and 660 where he claims that he does not feel any pain; he is merely reminded of some "iambic verses of Hipponax." Again there are visible movements. (I,III,IV)

754-5 ὦ Φοῖβ' "Απολλων,  
 ἔμβαλέ μοι τὴν δεξιάν,/   
 καὶ δὸς κύσαι καὶ τὸς  
 κύσον.

Oiketes and Xanthias shake hands and then embrace. (I)





783 ὀλίγον τὸ χρηστόν  
ἐστίν, ὥσπερ ἐνθάδε.

Oiketes looks at and gestures towards the audience or at specific parts of the audience where a few good and useful citizens might be seated. (III)

797 καὶ γὰρ ταλάντῳ  
μουσικῇ σταθμῆσεται-.

In a weighing gesture Dionysus illustrates with his hands - palms facing down - how the verses will be weighed on scales. (II)

843 ...παῦ', Αἰσχύλε,

Dionysus, with a gesture, bids Aeschylus to calm down his temper, and this is repeated in v. 851. (I)

847 ἄρν' ἄρνα μέλανα,  
παῖδες, ἐξενέγκατε.

Aeacus beckons the boys to bring in the lamb. (I)

886-7 Aeschylus' prayer.

892-5 Euripides' prayer.

Prayers usually involve solemn, calm and reverent gestures. It is impossible to determine precisely what prayer gestures were utilised in this play. However, it may be conjectured that during these prayers Aeschylus and Euripides were engaged in such actions as raising their faces and arms towards



the sky in a supplicating manner.<sup>1</sup> (III)

907-8. καὶ μὴν ἑμαυτὸν

μέν γε, τήν πόησιν οἷός

εἶμι, / ἐν τοῖσιν ὑστάτοις

φράσω· τοῦτον δὲ τρῶτ' ἐλέγξω. and sympathy. (I)

Euripides points to Aeschylus and then turns to the spectators in such a way as to solicit their moral support

911-2. πρῶτιστα μὲν γὰρ

ἕνα τιν' ἄν καθῖσεν

ἐγκαλύψας, / Ἀχιλλέα

τιν' ἢ Νιόβην, τὸ

πρόσωπον οὐχὶ δεικνύς.

Euripides may in fact raise his robe over his head and face to illustrate his criticism against Aeschylus' representation of characters. This gesture was common among ancient Greeks and its function was to "promote thought, to escape detection, to disassociate themselves with what was going on, and to show grief or shame."<sup>2</sup> Here the gesture seems to indicate Achilles' or Niobe's grief, as it is imitated by Euripides. (I)

913. ...γρύζοντας οὐδὲ

τουτί.

Having spoken these words, Euripides grunts or snaps his fingers. (I)

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1. G. Autenrieth, A Homeric Dictionary (New York: American Book Company, 1904), p. 44, s.v. ἀράω, particularly the illustration accompanying this verb. Cf. also Agamemnon's gesture in his prayer to Zeus, (II. bk. 3, 275).

2. T.B.L. Webster, Greek Theatre Production (London: Cambridge Harvard University Press, 1964), p. 71



ἔπειτα τουτούσι λαλεῖν  
ἐδίδαξα.

Euripides extends an arm towards  
the spectators. (I)

965 τουτουμενὶ.....

Euripides motions towards Aeschy-  
lus. (I)

967 οὐμοὶ.....

Euripides points to himself. (I)

1029 ὁ χορὸς δ'εὐθύς  
τὼ χεῖρ' ὥδὶ συγκρούσας  
εἶπεν· ἱαυοῖ.

Dionysus claps his hands together.  
(I)

1094-5 ...παίους' αὐτοῦ/  
γαστέρα, πλευράς, λαγόνας,  
πυγὴν.

Dionysus mimics the treatment of  
this "particular man" by slapping him-  
self on various parts of his anatomy  
(stomach, sides, and backside).  
(I,II)

1109-10 εἰ δὲ τοῦτο  
καταφοβεῖσθον, μή τις  
ἀμαθία προσῆ/τοῖς  
θεωμένοισιν, ὥς τὰ/  
λεπτὰ μὴ γνῶναι λεγόντοιν.

Speaking these verses, the chorus  
direct a nod towards the audience. (I)



1118 πάντ' ἐπέξειτον,  
θεατῶν γ' οὔνεχ', ὥς  
όντων σοφῶν.

The chorus gestures towards the  
"wise spectators." (I)

1132 Αἰσχύλε, παραινῶ  
σοι σιωπᾶν....

It is apparent that Aeschylus has  
made a gesture indicating that he wishes  
to say something.<sup>1</sup> (III,IV)

1133 ἐγὼ σιωπῶ τῷδε.

Aeschylus disparagingly points to  
Euripides. (I)

1195 εἴτ' ἐξετύφλωσεν  
αὐτόν....

Aeschylus mimics Oedipus' action of  
gouging out his eyes. (I,II)

1228 τὸ τί; ἐγὼ  
πρίωμαι τῷδε.

Euripides in his stubbornness ges-  
ticulates towards Aeschylus. (I)

1280 ὑπὸ τῶν κόπων γὰρ  
τὸ νεφρῶ βουβωνίῳ.

Dionysus buffoonishly holds his  
sides as if his kidneys were in pain  
from "a great heap of blows." (I)

1305-6...ποῦ 'στιν ἡ  
τοῖς δοστράκοις/αὕτη

Aeschylus imitates the rhythmic  
clicking of the ostraca or castanets.

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1. Stanford, op. cit., v. 1132.





κροτοῦσα;

A silent actor appears and mimics a prostitute. (II,III,IV)

1322 περίβαλλ', ὧ  
τέκνον, ὠλέας.

Aeschylus embraces the grotesquely attired muse of Euripides who is dancing and playing her castanets in a ridiculous fashion. (I)

1365 ἐπὶ τὸν σταθμὸν  
γὰρ αὐτὸν ἀγαγεῖν  
βούλομαι.

Aeschylus draws attention to Euripides with a simple motion of his arm. (I)

1378 ἴθι δῆ. παρίστασθον  
παρὰ τὸ πλάστιγγε.

Dionysus stations Aeschylus and Euripides in front of the scales. (I, II)

1384 καὶ πολὺ γε  
κατωτέρω χωρεῖ τὸ  
τοῦδε.

Dionysus has his thumb down to indicate that Aeschylus' scale descended. (I)

1393 ...καὶ τὸ τοῦδέ γ'  
αὖ ῥέπει.

Dionysus has his thumbs down again. (I)

1475 τί δ' αἰσχρόν, ἦν  
μὴ τοῖς θεωμένοις  
δοκῇ.

Dionysus looks towards the audience as he says this, to solicit their approval. (I)



1504-5 καὶ δὲς τουτὶ  
Κλεοφῶντι φέρων/καὶ  
τουτουσὶ τοῖσι πορισταῖς.

Apparently Pluto hands something to Aeschylus, although it is not clear what he is holding in his hand when he does this. Stanford argues that "since the proverbial three roads to death were the sword, the halter and the hemlock, we may take it that Pluto handed Aeschylus a sword, several halters and a bowl of hemlock."<sup>1</sup> He is to convey these to the Revenue Commissioners on earth. (I,III,IV)

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1. Ibid. v. 1504.



## CHAPTER V

### CONCLUSION

From the foregoing scrutiny and selection of passages from the comedies of Aristophanes, it should be expected that useful conclusions can be drawn. The most obvious of these is that in the comedies examined, and in the others by implication, there are almost innumerable opportunities for movement and gesticulation. I believe that such opportunities were everywhere used by the actors, but I do not assert that I have proved it. Nor is it possible for anyone else to prove it, unless he possesses a choregus' copy of the author's play. The very number of possible gestures and their variety, however, makes it incredible that they were not employed, and together with what we know of the origins of Comedy<sup>1</sup> and its nature they lend substance to the beliefs of acknowledged scholars in the field of Greek drama. It is this substance that I have endeavoured to unfold in this thesis.

Among the beliefs there may be cited:

1. "It is obvious that the Old Comedy allowed every kind of gesture and movement to the actor, and that no inconvenience of costume nor sense of delicacy restrained him. The lack of refinement became less in later comedy..."<sup>2</sup>

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1. See Francis M. Cornford, The Origin of Attic Comedy (Cambridge: at the University Press, 1934), p. 53 ff.; T.B.L. Webster, Greek Art and Literature 700-530 B.C. (London: Methuen & Co. Ltd., 1959), p. 55 ff.; Victor Ehrenberg, The People of Aristophanes (Oxford: at the Clarendon Press, 1954), p. 30; Sir Arthur Pickard-Cambridge, The Dramatic Festivals of Athens (Oxford: at the Clarendon Press, 1953), p. 10 ff.; Gilbert Norwood, Greek Comedy (Boston: John W. Luce, and Company Inc., 1932), p. 1 ff.; Katherine Lever, The Art of Greek Comedy (London: Methuen and Company Ltd., 1956), p. 188; Roy C. Flickenger, The Greek Theatre and its Drama, (Chicago: University of Chicago Press, 1918), p. 119 ff.

2. Pickard-Cambridge, op. cit., p. 176.





2. "Each of the Comedies is a curious compound of very incongruous elements, of traditional forms of cult and religious festival on the one hand, and on the other of dialogue scenes which, being theatrical in narrow sense, are dramatic and full of action."<sup>1</sup>
3. "A dramatic poem like the Acharnians or the Frogs, or even the Lysistrata, is not the extemporization of a drunken frolic, nor anything remotely like it. It is work of art .... Even the things that specially strike us as indecent are not generally like the blundering excesses of drunkenness."<sup>2</sup>

Despite variations in, or lack of unanimity on, the details of comic origins, it is clear from vase paintings, sculptured terracotta figurines,<sup>3</sup> as well as some statements in the ancient authors<sup>4</sup> that comic actors among other items of dress wore masks with grotesque and exaggerated features such as a large or snub nose<sup>5</sup> or an enormous eye in the middle of the forehead, as that of Pseudoartabas in the Acharnians.<sup>6</sup> The actors who impersonated real characters such as Socrates, Aeschylus, Euripides or Lamachus wore exaggerated portrait masks. The masks usually had fixed and unvarying expressions of anger, old age,

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1. Ehrenberg, op. cit., p. 30.

2. Gilbert Murray, Aristophanes: A Study (New York: Russell and Russell Inc., 1964), pp. 2-3.

3. Pickard-Cambridge, op. cit., Figs. 76-107; Webster, G.T.P., op. cit., plates 1-24; Margaret Bieber, The History of the Greek and Roman Theatre (Princeton: Princeton University Press, 1961), figs. 126-68.

4. Ericus Bethe (ed.), Pollucis Onomasticon (Lipsiae: B.G. Teubner, 1964), IV, p. 143-5.

5. Stanford, op. cit., xxxi-ii.

6. Ach. v. 94.





serenity, pride, cheerfulness or sadness. There is also evidence that some masks consisted of two halves, one conveying cheerfulness, the other sadness, and that the actors simply had to present to the spectators the appropriate half as demanded by the action of the play.<sup>1</sup> In the passages examined in chapters II, III and IV, however, I have found no instance of masks with two different expressions the use of which would have undoubtedly affected the gestures of the actor. Since the possibility of facial expression, which is so important for the portrayal of emotions in the modern theatre, was precluded by the masks, more stress was laid on the use of gesture. The Greek actor could not possibly have produced the facial movements of weeping or kissing, yet these are implied in the text and illustrated with mimetic actions, such as brushing away the tears from one's eyes or embracing one another.

Apart from masks, the costumes of the comic actors consisted mainly of tights which covered the whole body except the head, feet, and hands, a short chiton over the thighs, and a leather appendage, the phallus, which seems in most cases to have been visible rather than hidden below the chiton.<sup>2</sup> Usually stomach and backside padding was used underneath the tights, to indicate fatness as in the Frogs, where Dionysus is called γαστρων or "pot-belly".<sup>3</sup> Furthermore the comic actors wore ἐμβάδες a type of leather slipper not much different from those worn in every-day life. In general, costume used in comedy was light and comfortable and did not hinder freedom of movement and gesture.

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1. A. Rumpf, Parrhasios (AJA, vol. 55, 1951), p. 8.

2. Pickard-Cambridge, op. cit., p. 210 ff.

3. Fr. v. 200; Stanford, op. cit., p. xxxii.



In view of the above cited considerations, then, it is, as I said, incredible that the actors were statuesque in their behaviour and immobile in deployment.<sup>1</sup> It need hardly be recalled that the Greek word δρᾶμα means 'doing'; the progress on stage could hardly have deserved the name if the actors did not emphasize and buttress their words with motions.

It is clear in the second place that the gesticulation and movement of the characters in the comedies can be classified. All gestures and movements seem to have fallen into one of the following categories:<sup>2</sup>

I) gestures which were almost certainly made by a speaker and were intended to illustrate and emphasize his own words; II) gestures which may not have been made by a speaker, but which if made, imitate or mimic a movement or a set of movements or a state; III) gestures replacing verbal description, or in other words those which are substitutes for words; IV) movements which are incited but not necessarily described by the words which are made by someone other than the speaker. The following table sums up these four categories:

Category	I	II	III	IV	Totals
Acharnians	103	8	36	27	174
Knights	68	1	10	12	91
Frogs	66	9	17	22	111

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1. For a summary of the arguments concerning 'statuesqueness' in Greek acting see Allen, op. cit., p. 279 ff.

2. See above p. 2f.



It may be noted from this table that there appears to be an appreciable difference in the number of opportunities for gesture and movement in the three plays. I think that this is due to the frequency or infrequency of change of scene and, more important, to the amount and nature of the action contained in each play. The Acharnians comprises sixteen scenes, as opposed to fourteen in the Knights and sixteen in the Frogs. The composition of each play may be described as follows:

The Acharnians: 1. prologue, 1-203: the scene represents the Pnyx at Athens. There is much vigorous action due to the opposition of two or more characters from the very outset. Amphytheus is ejected by two archers, Dikaiopolis violently exposes the true identity of Pseudo-artabas, and subsequently becomes embroiled in a fight against the Odomantes.

2. parodos, 204-41: a new opposition is set up and foreshadowed, namely that of Dikaiopolis against the chorus.

3. episode, 242-79: Dikaiopolis starts the celebration of the Rural Dionysia.

4. episode (or parodos II), 280-346: the chorus rudely interrupts Dikaiopolis' phallic procession by pelting him with stones and a stalemate ensues.

5. episode, 347-92: this conversation between Dikaiopolis and the chorus simply leads to the next scene.





6. episode, 393-488: the scene now shifts to the area before Euripides' house. The tragic poet is introduced on the eccyclema. He is then duped and ridiculed in the usual manner of Aristophanes.
7. agon, 489-625: Dikaiopolis delivers a rather long speech with his head over a chopping-block. This monologue results in the division of the chorus into two parties, the one espousing Dikaiopolis' peace cause, the other the war policy of Lamachus. A struggle follows in which swords are drawn and Lamachus is defeated.
8. parabasis, 626-713.
9. episode, 719-835: now a new scene depicts Dikaiopolis' private market. A Megarian trader enters with his two daughters disguised as piglets.
10. choral lyric, 836-59.
11. episode, 860-970: a Boeotian arrives and a little later the informer Nicarchus.
12. choral lyric, 971-89.
13. episode, 1000-68: a farmer, a paranympnos and a bridesmaid come to the market-place in the hope of "receiving" some of Dikaiopolis' blissfulness of peace.
14. episode, 1069-1142: Lamachus in full armour goes off to war and in contrast Dikaiopolis, "armed" with provisions, departs for the banquet at the house of Dionysus' priest.





15. choral lyric, 1143-73.

16. exodos, 1174-1265: the play ends with a demonstration of the essence and results of war and peace.

The Knights: 1. prologue, 1-241: the scene represents a street before a house. Two slaves, Oiketes A and B, bemoan their troubles and sufferings at the hands of Paphlagon. The Sausage-man is introduced. There is little activity.

2. parodos, 242-302: the chorus of mounted Knights appear, assail Paphlagon and beat him mercilessly. This is a scene of essentially fighting nature and therefore full of opportunities for movement and gesture.

3. agon I, 303-460: no change of scene is noted here, but a personal verbal encounter between Paphlagon and the Sausage-man with the serious object of defeating Paphlagon.

4. episode, 461-97: the agon continues with the two characters contending against each other in figurative language.

5. parabasis I, 498-610: the action is suspended.

6. episode, 611-755: the Sausage-man returns from the bouleuterion and describes his amusing experiences among the bouleutae. Demos and Paphlagon enter and the stage is set for the Pnyx scene.



7.       agon II, 756-942: the two men attempt to secure Demos' favour by an account of past services to him (Paphlagon) or by offerings of comforts and peace (Sausage-man).
8.       episode, 943-72: the results of the agon are disclosed. The same three actors remain on stage and there is not much opportunity for action.
9.       choral lyric, 973-96.
10.      episode, 997-1110: Paphlagon and the Sausage-man bring forward different oracles. Demos favours those of the latter. Again the same three actors are seen on the stage without any considerable action.
11.      choral lyric, 1111-50.
12.      episode, 1151-1263: Paphlagon and the Sausage-man are in constant motion fetching Demos various contributions of food and drink.
13.      parabasis II, 1264-1315.
14.      exodos, 1316-1408: the comedy ends with the rejuvenation of Demos in a spirit of peace and festivity.

The Frogs: 1. prologue, 1-208: the scene represents the exterior of Heracles<sup>1</sup> house in Athens. Dionysus (dressed as Heracles) and Xanthias on a human donkey enter from the parodos in conversation and

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1. See G.T. W. Hooker, The Topography of the Frogs (JHS, vol. LXXX, 1960), pp. 112-17, where he offers a convincing argument that this is the Heracles who was worshipped at the festival of Diomeia in Athens.



proceed towards Heracles' abode. When the pair arrive, there follows an animated dialogue between Dionysus and Heracles and possibly considerable gesturing to accompany the latter's fantastic description of the horrors in Hades. Then (vv. 173-9) Dionysus encounters a corpse which is carried down the steps of the stage and subsequently out through the parodos. Dionysus and his slave also descend from the stage and come to the lake Acheron on the border of Hades. Next, Charon arrives in his boat which brings Dionysus to the other side of the lake to the palace of Hades. Xanthias, however, has to walk around the lake, that is, around the orchestra.

2. false parodos, 209-70: the song of the Frogs, Brekekekex koax koax, and Dionysus' reaction to it.
3. episode, 271-315: Dionysus and Xanthias reach Hades. Many opportunities for action are noted which are due to the imaginary ghosts encountered there by Dionysus.
4. main, or true parodos, 316-459: the chorus of initiates enters.
5. episode, 460-502: Aeacus' threats against Dionysus (as Heracles) cause the "god" to collapse and suffer from an "upset" stomach. At the end of the episode Dionysus and Xanthias exchange costumes.
6. episode, 503-48: a servant of Persephone invites Xanthias (as Heracles) inside to dinner. Dionysus and Xanthias again exchange costumes.
7. episode, 549-604: the innkeeper and Plathane threaten Dionysus (as Heracles) who then asks his slave for a third exchange of costumes.





8. episode, 605-674: Aeacus and his three attendants beat and violently lash the two visitors to determine which of them is the god. This episode in addition to the preceding three abounds in intense activity.
9. parabasis, 674-737.
10. episode, 738-813: there is mainly dialogue between Oiketes and Xanthias as well as descriptive foreshadowing which creates an atmosphere full of suspense.
11. choral lyric, 814-29.
12. episode, 830-94: this is simply a preliminary debate between Aeschylus and Euripides which leads to the main agon.
13. choral lyric, 895-904:
14. agon, 905-1481: there is little action and no change of scene, but a substantial amount of vivid and excited language which is further enlivened by many gestures.
15. choral lyric, 1482-99.
16. exodos, 1500-33: Aeschylus departs on his journey back to earth and the comedy ends amidst praises and good wishes for the victorious tragedian.

Thus, the Acharnians, except for Dikaiopolis' rather long declamatory speech in vv. 495-556, is full of action from beginning to end. The Knights involves long scenes of little action and much invective.





tive which do not afford as much variety of gesture as the Acharnians. The Frogs, in the first half, abounds in lively action, but this tends to decrease after v. 907 and partly yield to verbal debate which is the literary contest between Aeschylus and Euripides. In sum, the analysis of the plays demonstrates that the amount of gesture and movement in each is commensurate with the nature of the play.



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